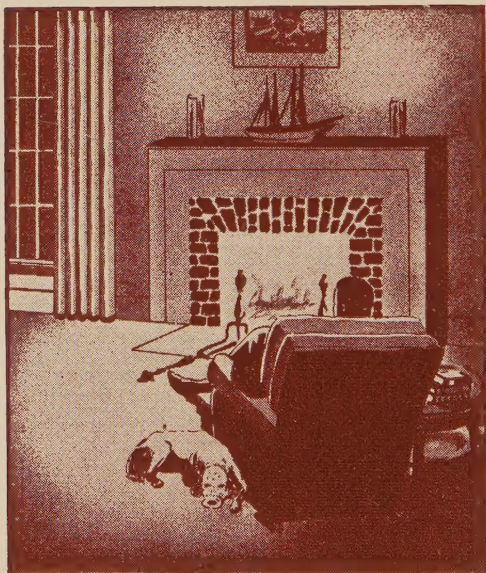




E X L I B R I S

K. and J. Benfer

Janet M. Kaltreider



NEW PRACTICAL ENGLISH FOR HIGH SCHOOLS

SECOND COURSE

BY

WILLIAM DODGE LEWIS, A.M., PD.D., LITT.D.

Formerly Deputy Superintendent of Public Instruction,
Harrisburg, Pa.

AND

JAMES FLEMING HOSIC, PH.M., PH.D.

Professor of Education, Teachers College,
Columbia University, New York



AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

BOSTON

ATLANTA

COPYRIGHT, 1927, BY
AMERICAN BOOK COMPANY

All rights reserved

NEW PRACTICAL ENGLISH FOR HIGH SCHOOLS — SECOND COURSE

W.R. 2

MADE IN U.S.A.

PREFACE

Development in the use of language is a condition of the student's progress in all fields of learning. As his experiences broaden, greater and ever greater demands are made upon the medium of thought and of expression. Indeed, experiences in speaking, writing, and reading may in themselves be highly significant.

For these and other reasons the study of English should be continuous throughout the high-school period. English is not a subject with definite limitations that may be finished for practical purposes in one year or two. Expanding mental and social needs demand increasing scope and command of the vernacular. Hence, a course in the theory and practice of composition must be planned to meet this situation.

Such a course this book is designed to provide. It has been prepared in accordance with the same principles that have guided the authors in their own teaching and in the writing of *New Practical English for High Schools, First Course*, which preceded it. These principles, in brief, are as follows:

1. The way to learn to do a thing is to do that thing and not something else.

2. The first requirement of a course in English is that it should help the student to obtain a reasonable command of language for his present scholastic, home, and community needs.

3. Speaking, reading, and writing are reciprocal processes and should therefore be practiced together.

4. Examples of good contemporary writing in contrast to examples of other writing are the most effective means of setting up proper ideals of expression.

5. A textbook in English should be mainly a guide to practice and only secondarily a discussion of theory.

The authors have had in mind two classes of teachers, those who follow the text consecutively and those who adapt it to a course of their own planning. The book is so constructed as to lend itself to both of these uses. Each chapter is divided into complete units that may be assigned in any desired order. The teacher may, if he desires, plunge at once into the project chapters and apply the materials of the other parts as they appear to be needed. He may, on the other hand, proceed in the order of the book itself, or make other adaptations or order of procedure, as he thinks best.

There is an abundance of practice exercises. These should be used as freely as the given class or individual seems to require. The analytical table of contents and the index are very full; both teachers and pupils will easily find the material needed. One of the first exercises should be a careful examination of the book as a whole and a discussion of how it will help the pupils to solve their everyday problems; such, for example, as that of gathering and organizing materials for recitations in various school subjects.

For assistance in making this book the authors are indebted to many teachers in high schools in various parts of the country. They wish especially to thank Miss Ruth E. Henderson, now of the American Junior Red Cross, and Miss Mary Eaton, of the Wadleigh High School in New York City, for their help, without which the work would have lacked some of its intimate touch with the actual lives of high-school boys and girls.

For the use of copyrighted materials grateful acknowledgment is made to the following: Charles Scribner's Sons; G. and C. Merriam Company; Seeley, Service, and Company, Ltd.; Babson's Statistical Organization; The Baseball Magazine Company; The Century Company; *Cosmopolitan Magazine*; George H. Doran Company; E. P. Dutton and Company; Doubleday, Page, and Company; Harper and Brothers; Groesbeck, Hearn, and Hindle, Inc.; *The Emporia Gazette*; *Forest and Stream*; *The Literary Digest*; *Engineering News-Record*; *The Gleam*; Houghton Mifflin Company; Henry Holt and Company; The George W. Jacobs Company; Alfred A. Knopf; *The Iron Trade Review*; *Life*; J. B.

Lippincott Company; The Charles E. Merrill Company; Thomas B. Mosher; The National Committee of Mental Hygiene; *The New York Herald-Tribune*; *The New York Times*; *The Outlook*; *The Pathfinder*; *Popular Science Monthly*; *Radio World*; *Power Plant Engineering*; *The Review of Reviews*; *St. Nicholas Magazine*; *The Saturday Evening Post*; *Strength Magazine*; The Walther Printing House; Otis F. Wood, Inc.; *The Youth's Companion*; *The World's Work*; The Curtis Publishing Company; *The Continents*; *Nature Magazine*; The Firestone Rubber Company; D. C. Heath and Company; *The Philadelphia Public Ledger*; Arthur H. Woods; The Yale University Press; The Macmillan Company; Edwin Markham; *Glimpses*; *Dawn*; and the *Woman's Home Companion*.

CONTENTS

(The numbers refer to pages.)

CHAPTER	PAGE
I. BUILDING A COMPOSITION How Stevenson learned to write, 10. Occasions for composition, 12. Finding something to speak or write about, 13. Limiting the topic, 16. Finding an appropriate title, 20. Planning a composition, 22. Planning the paragraphs, 26. Development, 32. Observing proper proportion, 37.	9
II. WHAT IS GOOD COMPOSITION: CLEARNESS AND CORRECTNESS The four qualities of good composition, 44. Clearness through unity of the whole, 44. Clearness through unity in the paragraphs, 49. Brevity an aid in gaining clearness, 52. Clearness by means of coherence, 53. Clearness by arrangement, 54. Clearness through the use of transitional devices, 55. Correctness in speaking and writing, 57. How to attain correctness, 60.	44
III. WHAT IS GOOD COMPOSITION: FORCE AND INTEREST Force through proper emphasis, 64. Force through vividness, 68. Orig- inality, 70. Interest of subject matter, 72. Economizing the reader's attention, 74. Avoiding monotony of sentence structure, 76.	64
IV. PARAGRAPHS Purposes of paragraphs, 80. Topic and summary sentences, 82. A re- minder of principles, 86. Building paragraphs, 90. Applying methods of paragraph development, 98.	80
V. SENTENCES Recognizing a sentence, 107. Grammatical classification of sentences, 114. Correctness in sentences, 118. Clearness in sentences, 132. Unity in sentences, 138. Emphasis in sentences, 143.	107
VI. WORDS Words that register, 150. Exact wording and clear thinking, 154. Words, words, words, 158. Word history, 162. Spelling, 165.	150
VII. EXPOSITION Everyday uses of exposition, 172. A clear-cut plan, 174. Description in exposition, 176. Investigation and report, 178. Giving directions, 180. Demonstration, 181. Definitions in exposition, 183. Avoiding technical terms, 185. Methods of developing exposition, 190. Exposition based upon reading, 195.	170
VIII. ARGUMENT The purpose of argument, 200. Everyday arguments, 203. The question in dispute, 205. Seeing a point through, 207. Refutation or rebuttal, 216. Debating: the preparatory steps, 218. The final organization of the debate, 223. Oral presentation of the debate, 225.	197

CHAPTER	PAGE
IX. NARRATION	234
What narration is, 234. The story, 234. The elements of a story, 238. Learning to tell a story, 243. The anecdote, 243. The setting of a story, 247. The characters and the point of view, 250. Character study, 255. List of short stories for reading and report, 262. Planning and developing plots, 264.	
X. DESCRIPTION	270
Directness and vividness, 271. Unity of impression in description, 277. Motion in description, 280. Sound in description, 283. Touch and feeling in description, 285. Visual images, 287. Images of taste and smell, 290. Description in verse, 292.	
XI. ORAL EXPRESSION	293
A good conversationalist, 293. The technique of speech, 300. Improving your speech, 305. Speaker and audience, 307. Committee, club, or class meeting, 308. The duties of officers and committees, 312. Principal rules about motions, discussions, votes, 315. Banquets, 318. Anniversary and other occasional speeches, 319.	
XII. LETTER WRITING	323
The letter of friendship, 323. Form in letters, 326. Special letters, 330. Corresponding with other schools, 337. Social notes, 342. Business letters, 345.	
XIII. READING AND REPORTING	358
Study and recitation, 361. The English laboratory, 366. Reading for various purposes, 371. Taking notes, 390. Preparing and making reports, 400. Planning class programs, 401.	
XIV. SCHOOL PUBLICATIONS	406
General problems, 406. The machinery of making a paper, 407. The organization of the news story, 410. The human interest story, 413. The editorial, 414. Avoiding verbal horrors, 420. Special departments, 424. Preparation of manuscript, 438. Editing manuscript and proof, 440.	
XV. RHYTHMS AND RIMES	445
Common rhythms, 445. Marking scansion, 448. Other variations of rhythm, 449. Verses, 451. Suiting the rhythm to the feeling, 453. Devices used in poetry, 455. Rime, 456. Patterns in stanzas, 458. Patterns in poems, 465. Modern tendencies, 469. High-school verse, 471.	
XVI. FIGURES OF SPEECH	476
XVII. RULES OF GRAMMAR AND CURRENT USAGE	482
Nouns, 482. Verbs, 490. Pronouns and possessive adjectives, 503. Adjectival modifiers, 505. Adverbial modifiers, 510. Coördinating conjunctions, 512. Prepositions, 517. Capitals and punctuation marks, 519.	
INDEX	531

I. BUILDING A COMPOSITION

Good composition is no mystery. It is produced by well-defined and well-understood methods, and these methods can be learned. Few people, it is true, ever attain to superlative excellence in either speaking or writing. Nevertheless, all continue to express themselves in words, just as thousands continue to sing, even though they cannot equal Caruso, and to make speeches, although they cannot rival Webster or Calhoun. One thing they may confidently expect; namely, that by means of judicious study and practice they will improve. So will you.

Improvement in English composition depends, first of all, on knowing precisely what it is you have to learn. What is composition? How does one compose? What are the features and qualities of a good composition? How does a fine speaker proceed? How does a great writer? What advice would he give you? What stages does a composition pass through on the way from its inception to its delivery or publication? How does the author decide what to speak or write about? How does he determine what to say and in what way to say it? How does he judge that one idea or expression is good and should be retained, whereas another is bad or inadequate and should be left out or revised?

These and other similar questions this book will undertake to help you to answer. First, you will define a problem and find its solution. Next, you will practice applying that solution until you have attained a reasonable degree of skill in

doing so. Then you will go on to another problem, and so continue until you have dealt with the chief problems of composition that your life, in school and out, presents to you. At each step you should try to see just what you are to learn and what you must do in order to learn it.

How Stevenson Learned to Write

Robert Louis Stevenson early determined to learn to write. His account of how he set about doing this is very interesting and is often mentioned. Read the part of this account which follows, keeping in mind as you do so two questions. What did Stevenson do? How did he do it?

All through my boyhood and youth, I was known and pointed out for the pattern of an idler; and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read, one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and a penny version-book would be in my hand, to note down the features of the scene or commemorate some halting stanzas. Thus I lived with words. And what I thus wrote was for no ulterior use; it was written consciously for practice. It was not so much that I wished to be an author (though I wished that too) as that I had vowed that I would learn to write. That was a proficiency that tempted me; and I practiced to acquire it, as men learn to whittle, in a wager with myself. Description was the principal field of my exercise; for to any one with senses there is always something worth describing, and town and country are but one continuous subject. But I worked in other ways also; often accompanied my walks with dramatic dialogues, in which I played many parts; and often exercised myself in writing down conversations from memory.

This was all excellent, no doubt; so were the diaries I sometimes tried to keep, but always and very speedily discarded, finding them a school of posturing and melancholy self-deception. And yet this was not the most efficient part of my training. Good though it

was, it taught me (so far as I have learned them at all) only the lower and less intellectual elements of the art, the choice of the essential note and the right word — things that to a happier constitution had perhaps come by nature. And regarded as training, it had one grave defect; for it set me no standard of achievement. So that there was perhaps more profit, as there was certainly more effort, in my secret labors at home. Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it; and tried again, and was again unsuccessful and always unsuccessful; but at least in these vain bouts, I got some practice in rhythm, in harmony, in construction and the coördination of parts. That, like it or not, is the way to learn to write; whether I have profited or not, that is the way.

ROBERT LOUIS STEVENSON, *A College Magazine*¹

STUDY AND PRACTICE

1. These paragraphs are intended to answer the question, How did Stevenson learn to write? What is the answer? Sum it up in one or two sentences and compare your summary with those made by your classmates.

2. In what other ways may one learn to write?

3. If Stevenson had been trying to learn to speak well, what would he probably have done? Does writing help speaking? Does speaking help writing? In what ways? How do you know?

4. Note the steps in this selection. What point did the writer make first? What second? Why should there be two paragraphs?

5. What do you regard as the most striking or memorable statement in the selection? Why?

¹ Reprinted by permission of Charles Scribner's Sons.

6. What has helped you most in learning to speak and to write? Discuss this question with your classmates.

7. Consider the title of this chapter, "Building a Composition." How does one build a house? A piece of furniture? A bridge? A boat? What likenesses to composition do you find in these? What guidance for your work in this course?

Occasions for Composition

Where does a composition actually begin? Does a speaker or writer first get a subject, or a topic, or a title? Does he jot down some notes, or begin to search through his books? What starts him speaking or writing in the first place? There is no one way of getting started. Some persons become so much interested in composition that they work at it for pure enjoyment, not writing for any special occasion, but always on the lookout for a subject or for material. Such persons are comparatively rare. They often make speaking or writing their profession. It becomes their means of making a living and of adding to human knowledge and happiness.

Aside from everyday conversation and perhaps the writing of letters, however, composition is not a constant occupation of most of us. We speak or write when there is a particular occasion. That occasion may be one of buying, selling, adjusting claims, collecting information, making reports, giving instruction, social conversation, conference, or of many other such types. In every case we have in mind a certain audience to which we desire to appeal. We wish to inform that audience, or persuade it, or entertain it, or inspire it. Sometimes the subject is assigned to us and even the amount of time we may occupy. Then we must adapt what we say to the circumstances, trying to produce as skillfully as possible a certain effect on that particular audience.

PRACTICE

I. Arrange a list of occasions for speaking and another of occasions for writing, placing first the cases that are most frequently met.

II. Which of these occasions are most difficult to meet? Which are easiest? Why?

Finding Something to Speak or Write About

The first step in building a composition is the selection of a subject. Choose subjects about which you already know a good deal or on which you can surely gather a wealth of information. Most people talk or write best about their own experience. The events that you have lived through are comparatively real and vivid to you. The ideas that you have gained from them are likely to be of interest and value to others. A girl whose father was a blacksmith learned to her surprise that she could interest her classmates intensely in the shoeing of horses. A boy got on very poorly in oral composition until he began to relate his experiences on a large ranch in Montana. Then the class was unwilling to have him stop. Value your own experience.

Reading, however, may very greatly enlarge and enrich that experience. Your own limited contact with some industry may lay the foundation upon which by reading you can build knowledge of how lumbering is carried on, how a steel mill is run, or how automobiles are built. You must think and imagine as you read, and you must learn to remember not simply the words but the ideas that are expressed. You must do something with what you read, not simply record it like a phonograph.

Not least of all, you must consider your audience. What do the members of your audience already know? What would

they like to know? A subject that might interest one group of persons very much will fall flat with another. In general, people like best to hear about experiences or ideas already familiar to them, provided what is said has something novel in it. The main thing is to connect what you have to say with what your audience already knows. Choose subjects in which you can do this.

Remember that most persons have five sorts of relationships: those (1) of their homes, (2) of their occupations, (3) of their civic duties, (4) of their recreations, and (5) of their charitable and religious interests. They are surrounded by the world of nature and by the handiwork of men. They also live in an unseen world of the imagination. Subjects for composition may, therefore, be found in all of these fields.

Such subjects can be made interesting (1) if they are limited and specific, and (2) if the writer or speaker will see and hear the details that make each experience different from every other. In this way Irving found the materials for his famous *Sketch Book*, Stevenson for his *Travels with a Donkey*, and Mark Twain for *Roughing It* and *Innocents Abroad*. O. Henry's stories of the city of New York are a good example. So are Arthur Pound's *The Iron Man*, Leacock's humorous sketches, John Burrough's essays on nature, and H. A. Franck's accounts of his travels. As you may see from a study of any of these, the really good subjects for composition are usually those of which you have first-hand knowledge.

Here is an example of what a pupil can do with a subject drawn from everyday experience:

MY VERY LAST EXPERIENCE AS A COLLECTOR

"So you've come after all!"

"Yes," I answered in a hushed tone, "I've come — after all."

It seemed that I had known the shop for years, although it was but yesterday that I had seen it first. I must have passed through that narrow street a hundred times before, yet too hurriedly each other time to stop and look. But this day was warm, and time was mine — hours of it. I had nothing to do but wander, nothing to do but wait for evening to come. I stopped to see the bright array of curious necklaces and rings that littered the window.

How long I stood there I do not know. Suddenly I looked up and caught the eye of the shopkeeper, and between us there seemed to exist a mutual understanding — an understanding such as can exist between two who have discovered Beauty. For there in the cluttered window of the shop, on a teak-wood tray, lay two coral rosebuds. They seemed mellowed and worn with the gentle handling of generations of beauty-lovers, shaded from pale pink to deepest rose and set in gold. What ancient carver of sacred temple-gods had formed those earrings out of hard shell and beaten gold! What dark, exotic woman had first known the coolness of their carved petals against the ear! Exotic —

I laughed at my thoughts — for in my sudden happiness I had longed to see them closely, even to touch them! I dared not think, or long to own them. As near my reach were they as any priceless jade or crystal in the art galleries of a museum! For all my thoughts I could not summon up the courage to enter the shop.

On the second day I had not the strength to resist.

“So you’ve come after all!”

“Yes — I’ve come.”

I dared not ask the price, and the man, too, seemed to know; we seemed to understand as two can understand, two who have discovered Beauty.

“Those in the window?” he said in a soft, halting voice.

“Yes.”

“We have them also in green if you would rather. Either color for fifty cents. Shall I wrap them for you?”

A Pupil's Theme

Choose for composition a specific subject with which you are very familiar and which you can make interesting to the persons to whom you speak or for whom you write.

PRACTICE

1. Make a list of ten of the most interesting magazine articles that you have read. From what field of human experience — home, occupation, recreation, and so forth — was each one drawn? What made each of the articles interesting to you?

2. Begin an individual list of composition subjects in your notebook. Keep one page for subjects taken from class or school activities, another for topics of conversation you overhear on the street, at home, in business, or in social gatherings, and a third for topics suggested by your reading or observation.

3. Bring five subjects of each kind to class for comparison with the lists of others and for discussion of their possible interest.

Limiting the Topic

Imagine that the class has been told that the member who draws up the best list of theme topics will be allowed to make the assignment. The class selects a certain list because it offers a variety of subjects. The list reads: How I Spent My Summer Vacation, A Beautiful Scene, Sports, Radio, An Afternoon Stroll, A Cross-Country Hike, Democratic Ideals, Science, Home Economics, A Spring Day, My Pets. The pupil making the assignment says: "Choose any subject you like and write about a page and a half. Have three paragraphs."

What will happen? Have you ever read a theme which tried to tell in a page and a half, with three paragraphs, about "My Summer Vacation," or "Democratic Ideals"?

The pupil-teacher may explain as an afterthought: "Of course you can't tell everything. You'll have room to write

about only a few things — the most interesting — in a page and a half."

Limitations of space, then, in a written composition, and of time, in an oral composition, force some sort of limitation of subject matter. Frequently, however, the problem is solved in a wrong way. A pupil writes something like this :

HOW I SPENT MY SUMMER VACATION

Immediately after school closed I felt the need of a good rest. For the first few weeks I did nothing in particular except go out in the car and take in a few movies.

Soon, however, being naturally energetic and restless, I grew tired of this inactive life. I therefore obtained my parents' consent to go to work. I had some difficulty in finding exactly the kind of position I desired, but after patient search and persistent effort I was finally fortunate enough to secure a position in a garage. Here I had many valuable experiences in repairing cars and met a number of interesting people who were enjoying their vacations touring the country in their cars. I think this must be a most interesting and profitable way to spend a vacation. Besides seeing strange parts of the country, one has a healthful outdoor life, and the expense is relatively slight.

After I had had about six weeks of this garage work, my parents felt that I should get out of the city for the hot weather. Arrangements were made for me to visit my uncle and aunt, who live on a farm. I thoroughly enjoyed this part of the vacation, as country life is so different from city life that my experiences were new to me. After a month of wholesome rest, work, fun, and good food combined, I returned to my home, tanned by the sun, and feeling quite ready for school to open again.

The theme you have just read is about an assigned topic ; it would cover about a page and a half ; and it is in three paragraphs. The writer has conformed to the requirements, but he manages to tell nothing of any real interest to anybody. The theme reads smoothly, but it is hopelessly dull.

Limitation solely to conform to space requirements, as in this theme, is likely to be an artificial process.

Think of the problem in another way: not as a problem of cutting down, but as a problem of *clearly defining your purpose*. No composition should be approached in the spirit of aimlessness. It should have something definite to say. It should *aim*.

From this point of view limitation comes to mean establishing boundaries, charting out your route beforehand, and not rambling too far astray on the journey to the goal.

Now read the unsuccessful theme on "How I Spent My Summer Vacation," page 17, thinking of it not as a composition but as a list of composition subjects, any one of which promises to have something of interest.

It tells of a "good rest." What is a "good rest"? How are rest weeks different from other vacation weeks?

"Trouble in finding exactly the right job" is added. What kind of trouble? What specific obstacles got in the way? How were these overcome?

Here, for example, is a live theme suggested by a sentence in the stupid one:

THAT VACUUM TANK

"Here, boy, pull down that vacuum tank and put in a new float."

This was the foreman's first order as I reported at my vacation job as helper in a garage. I had messed around my father's car more or less and on one or two occasions had met road-side emergencies.

I promptly tackled the vacuum tank. It took only a few minutes to disconnect the two feed pipes — one leading to the gas tank in the rear of the car, the other to the carburetor. I then started to disconnect the bolts that held the tank to the cowl. Just then the foreman happened to see what I was doing.

"What the ——!" Fill the blank yourself. The foreman's remarks weren't exactly college English, but they clearly intimated that I should not take the tank off the car.

I fastened the cowl bolt that I had removed and the connection with the carburetor. Then I took the top off the vacuum tank and removed its dynamic insides.

"Go to the stock room and get a new float," suggested a friendly mechanic who saw that I was stumped. "This one is punctured. See? That's why it won't draw."

I procured the new float and proceeded to reassemble the mechanism. Yes, I had passed physics at high school, but I could not get the pesky contraption together again. I got a diagram of the mechanism and fumbled with the puzzle for a half hour trying to get the float and its jointed levers into place. Then along came the foreman again.

"What's the matter, kid?" said he in a kindlier tone. "Here, this is the way it goes."

Into its seat went the whole appliance with an ease that left me crestfallen. That night I took out and replaced the insides of the vacuum tank on father's car to make sure that I could do it.

Are you having any trouble with your vacuum tank?

A topic for composition must be limited by the writer's purpose and focused toward a definite end.

PRACTICE

I. Write out for five of the theme subjects you have collected several limited topics which you think would be suitable for oral composition. Discuss these in class, explaining why you think these limited topics would be of interest, and stating a possible purpose for each. Your classmates will decide which ones of your list they consider the most promising and how much time each would require.

II. Deal with five topics for written composition in the same way. The examples on the next page may help you.

Unlimited Topic: Science

Limitation: Chemistry

Further Limitation: Some Uses of Chemistry in the Kitchen

Writer's Purpose: To show how a knowledge of chemistry may be of value to the housewife.

Unlimited Topic: The Track Meet

Limitation: The Cross-Country Race

Writer's Purpose: To give a clear report of a cross-country race by comparison and contrast with the two-mile race on the hard track.

Finding an Appropriate Title

Which of the two lists given below would be more attractive as titles for stories? Why?

An Interesting Experience	Marooned
A Rough Voyage	Stormbound
How Mother Got Her New House	The Revolt of Mother
My Summer Employment	Launched on a Career
An Intelligent Horse	John G.
My First Public Appearance	Almost Songbirds
A Character Sketch	The Arrival of a True Southern Lady
My Discovery that Waiters Are Human Beings	An Inconsiderate Waiter
The Handiest Man in Our Suburb	A Useful Citizen
A Small Town's Punishment of a Wicked Man	By the Rod of His Wrath

A title should be distinguished from a subject or topic. A subject may be stated in general terms, in a phrase of considerable length, or even in a topic sentence. A title serves a more definite purpose. Like the news headline it is a sort of advertisement to attract attention to the story; it must sell the story to the reader. The title of an exposition attracts by telling you it is something you want to know about; the title of a story attracts by telling you it is to be entertaining.

In the titles given in the second column, the first, second, third, sixth, and seventh are better than the corresponding titles in the first column because they are more definite. The fifth, sixth, eighth, and ninth have in them an element of whimsy. One is surprised to learn, for instance, that *John G.* is the dignified name of a heroic horse. *An Inconsiderate Waiter* promises to connect with the experience of the reader, since most people have suffered at the hands of inconsiderate waiters. As the story is read, the title pleases still more because of the element of whimsy and surprise. *By the Rod of His Wrath* is a figurative title which arouses curiosity and suggests the motif of the story.

Sometimes finding a title is the last step in writing a story or article, like putting a label on a jelly glass. On the other hand, some of the most interesting stories have grown out of their titles; the writers have noticed some striking phrase or thought of some vivid expression and have built their story from this. The very effort to find a title which will be definite without giving away too much leads to a clear recognition of what one wishes the story to be about, and of the particular phase which one intends to emphasize.

A good title should be definite, brief, and interesting, and should provoke curiosity. It should always be easy to remember.

PRACTICE

From the list of general subjects on page 42 and from your own collection of subjects choose ten and write a title for each. Read these to the class, who will decide which titles rouse their interest and what the purpose of each composition might be. The class will suggest ways of improving the less satisfactory titles.

Planning a Composition

The orderly development of a composition, whether it be a speech, a story, or an article, requires careful thinking. This may be greatly assisted by notes and outlines. Suppose you are asked to write a theme on the study of English. As this topic is general enough to require volumes of writing, you decide to narrow your topic to "Teaching Myself to Speak Well." Your theme might well contain the following four points: (1) I must be careful to speak well; (2) I must speak in conversation and before audiences at every opportunity; (3) I must try always to speak with the primary purpose of interesting my listeners; (4) I must understand thoroughly what I intend to say.

You might first gain attention in your theme by showing how important the ability to speak well is. Then you would explain the four simple precepts outlined in the preceding paragraph. You would close by assuring your readers that they could gain the mastery of oral expression if they would work hard and faithfully obey these precepts. Thus you would achieve a perfectly clear and logical presentation of your subject. When you had finished the theme, your readers would remember the main points. They would not only enjoy your theme; they would be in a position to profit by it.

Learn to think with the aid of your pencil. Suppose, for example, that you have the opportunity of speaking for ten minutes upon the advantages of belonging to the science club. Make sure, first of all, that you know just what your purpose is. Let us say that it is to persuade as many of your hearers as possible to join the club. Having done so, note informally all the ideas that come to you that you think you could use. Your unorganized list might look like this.

1. The study of science is very interesting.
2. Science has made possible most of the conveniences of modern life.
3. The lives of great scientists are very inspiring.
4. It is pleasant to go on excursions.
5. There is opportunity to perform new experiments.
6. The members of the club are very sociable.
7. We have fine picnic lunches.
8. You will enjoy reading better when you know more science.
9. If you are going to college, you will be better prepared for your college courses in science.
10. There are many good positions nowadays for trained scientists.
11. No special equipment or costume is required.
12. The club has a good leader.
13. Science will help you to understand many things you see, such as the automobile.

You now have the problem of selection and organization. In ten minutes you can present only a few main points. You should select a striking point for the opening and your most convincing point for closing. Above all, you must put together the ideas that belong together.

Approaching the list of points with these thoughts in mind, you will soon see that the arguments may be grouped under three main heads; namely, (1) The value of science to the world; (2) What the study of science may do for you personally; and (3) Why you will enjoy being in the club. The first topic is a very inclusive one; you could hardly touch upon it in a ten-minute speech. Besides, the connection between that idea and the idea of membership in the club is not very apparent. You will do well to omit this topic and appeal directly to your audience. Points 1, 2, and 3 in the original list, then, you will drop.

Now for a good working outline — two or three main heads and a number of supporting points to be grouped under these — that will be easily followed and remembered.

THE SCIENCE CLUB

Purpose of the speech : To gain several new members for the club.

Outline

- I. Clubs in high school.
 - A. Clubs are a valuable part of the high school of to-day.
 - B. Every pupil should be an active member of a club.
 - C. What club will you join?
- II. Reasons for joining the science club.
 - A. You will gain a great deal by doing so.
 1. You will understand better much that you see about you;
for example :
 - a. The work of wind and water.
 - b. Why plants grow where they do.
 - c. Why aviators find it so cold high in the air.
 - d. How an automobile engine works.
 - e. Why the measles is catching.
 2. You will learn more from your reading.
 - a. What some of the best scientific books and magazines
contain :
 - (1) The causes of earthquakes.
 - (2) Why soap cleans things.
 - (3) What your skin does for you.
 - b. Books and magazines used in the club.
 3. You will be much better prepared for your science work in
college.
 4. You will be more likely to get a good position.
 - B. You will find the club very enjoyable.
 1. There are interesting excursions.
 2. Sometimes there are good picnic lunches.
 3. The club programs are fine.
 4. The club has a good leader.
 5. The members are very jolly and sociable.
- III. Personal appeal.
 - A. No special costume or equipment is required.
 - B. You have only to show that you want to do your part.
 - C. Hand your name to the secretary to-day.

Notice how this full outline differs from your first informal notes. First, it is orderly; one thing follows another logically, and you finish with one head before taking up the next. Second, there is subordination; subtopics are grouped under main topics. Third, letters and numbers are used to indicate this subordination and the subtopics of a given rank are *equally indented*. Fourth, all but the main heads are expressed in full sentences; you will know what they mean at any time. Fifth, suitable opening and closing topics have been provided. Study the form of this outline until you understand it perfectly; you will have occasion to use this form again and again, both in high school and in college. Master it once for all.

In order to speak from such an outline, read it over slowly several times, thinking what you will actually say to your audience but not memorizing the exact wording of your sentences. The main heads of the outline you should be able to recall instantly; they are the map to guide you on your journey, so that you will always know just where you are and where you will go next. If you have gone over the outline often enough, the subordinate heads will come to mind as you speak. If you lack confidence, carry your outline with you to the platform and glance at it from time to time if you need to. With a little practice you will become able to follow your outline without looking at it.

Be scrupulously careful to keep within the time assigned to you. Decide beforehand what topics you will omit if you find that you are likely to speak too long, or better yet, what less important topics you will deal with more briefly.

Good compositions, like good houses, are built with the aid of carefully prepared plans. Learn how to plan.

PRACTICE

1. Select a topic from the list of topics you have begun in your notebook and prepare an outline for a five-minute oral composition on it. First make notes and then arrange an organized outline. Bring your outline to class for criticism.
2. Prepare a three-minute oral composition on another topic and let your classmates write your outline as they listen to your speech. Where did they have difficulty? Why?
3. Outline the selection from Stevenson, pages 10, 11.
4. Prepare outlines for topical recitations in your various school studies as your teacher may direct.

Planning the Paragraphs

A further step in planning your composition in advance is to work out not only the approximate amount of space you intend giving each main point, but also just what the substance of each paragraph is to be.

The theme quoted below, an explanation of the psychological processes in a sale, was not carefully planned. After it was written, the paragraphs had to be reorganized in order to make the picture clear-cut.

MOTHER BUYS A BOOK

(Careless Organization)

Now the salesman prepares to meet the test. With every known device, he tries to make your mother believe this book is good for what he says it is and consequently to want it, to arouse the desire. He produces from his satchel a copy of this marvelous book. He shows her how fine a book it is — its India paper, index tabs, flexible leather back stamped in gold; how it explains and describes all things. But before he could do this he had to perform the first step in the process. If you will listen carefully to the salesman that pop in the door every Saturday morning and talk until your mother

forgets which bed she has made, you may discover that they try to perform four miracles. Whether the salesman gathers a quart of dirt from your just swept rugs into a puffed and groaning vacuum cleaner; whether he wants to sell dried fish or a tuneful-horned automobile — he must perform these miracles to make the sale. They are the four steps in getting another's mind to act the way one wishes: attracting attention, arousing interest, creating desire, and stimulating action. They form the backbone of all human transactions.

The salesman closes the door behind him, shakes hands with your mother, beams on you, and says: "Good morning, Madam. I understand you have a son in the junior year of high school." Your mother immediately forgets her resolve to tell the intruder that she is sick and tired of salesmen and besides she doesn't want anything. She says she has a son in high school, that he is sixteen but tall for his age, and that he is a very clever boy. The salesman has performed the first miracle. He has touched a very responsive note and your mother is interested. He has attracted attention. That done, he talks on about you. He asks your mother how you get along in school. She tells him that you are the best in the class in shop, mathematics, and science. She even shows him the library table that you made last year. But she sighs and says hopelessly, "But he never did know anything about history and civics and English." That is the salesman's cue for the second miracle. He tells your mother that there is one easy and sure way to overcome this difficulty. Mrs. Brown's boy was terrible in those very subjects, he says, but with this new aid he soon led the class in everything. In fact, thousands of boys and girls all over this great land have found this aid absolutely indispensable. Your mother makes a fatal slip — she asks what this marvelous aid can be? The second miracle, that of arousing interest, has been performed.

But we must return to the salesman's greatest miracle. Every article or picture that he knows will appeal to your mother he shows her. Her boy has difficulty with English and history. Right in this "handy little volume, simple, correct, fascinating, a college education in itself" is everything that is to be known about English and history. All her fine young son will need to do is to

read it. He will be unable to resist reading it because of its "fascinating facts" and "beautiful, informative pictures." Under the fire of his suggestions, your mother has two visions. She sees her son sitting quietly in the corner devouring this miraculous little volume which somehow looks rather clumsy and heavy. She sees him ten years later sitting at a great desk, sending office boys flying, and making senators and millionaires wait outside while he telephones his wife to throw on her racoon coat and come into town to dinner and the opera. The third miracle has been performed; she believes in this "compendium of useful information" and wants it. But a new difficulty faces our wizard, the salesman. Now that he is certain your mother wants the book, he has mentioned the price, "only \$28.50," his eyes dilated as he thinks of the glorious bargain. Mother must think, however. She has thirty dollars in cash which she has saved to buy a new easy chair for father. Should she buy the book instead? What will father say? Oh well, if he would rather sit in comfort than have his son a brilliant and great man, he can buy his own chair. So, out of a shoebox on the top shelf in a clothes closet, mother takes her great pocketbook and counts out twenty-eight bills and two quarters. The last miracle is performed; she has acted on her desire. The salesman fades away. Mother holds the book a moment and then gives it to you, saying with a sigh that she will be surprised if you learn twenty-eight cents worth from it. Such are the four miracles of salesmanship.

A Pupil's Theme

When sorted out, this interesting jumble of facts about the psychological processes in a sale can be arranged in five groups.

1. What psychological processes make up a sale.
2. How the book agent performed the first process on mother.
3. How the book agent performed the second process on mother.
4. How the book agent performed the third process on mother.
5. How the book agent performed the fourth process on mother.

With this plan in mind, the details used in development can be sorted into their proper paragraphs. Paragraph 1 needs to be broken into two parts. The discussion of the make-up

of a sale will do very well for the first paragraph. The rest of paragraph 1 concerns the third step in selling. It should be combined with the part of paragraph 3 that discusses the same step. Paragraph 2 includes two topics and needs to be divided. Paragraph 3, in addition to discussing the third step, has an explanation of the fourth step. This may be made into a separate paragraph.

In accordance with this plan the pupil who wrote the theme rearranged it as follows :

If you will listen carefully to the salesmen that pop in at the door every Saturday morning and talk until your mother forgets which bed she has made, you may discover that they try to perform four miracles. Whether the salesman gathers a quart of dirt from your just swept rugs into a puffed and groaning vacuum cleaner ; whether he wants to sell dried fish or a tuneful-horned automobile, he must perform these miracles to make the sale. They are the four steps in getting another's mind to act the way one wishes : attracting attention, arousing interest, creating desire, and stimulating action. They form the backbone of all human transactions.

The salesman closes the door behind him, shakes hands with your mother, beams on you, and says : " Good morning, Madam. I understand you have a son in the junior year of high school." Your mother immediately forgets her resolve to tell the intruder that she is sick and tired of salesmen and besides she doesn't want anything. She says she has a son in high school, that he is sixteen but tall for his age, and that he is a very clever boy. The salesman has performed the first miracle. He has touched a very responsive note and your mother is interested. He has attracted attention.

That done, he talks on about you. He asks your mother how you get along in school. She tells him that you are the best in the class in shop, mathematics, and science. She even shows him the library table that you made last year. But she sighs and says hopelessly, " But he never did know anything about history and civics and English." That is the salesman's cue for the second

miracle. He tells your mother that there is one easy and sure way to overcome this difficulty. Mrs. Brown's boy was terrible in those very subjects, he says, but with this new aid he soon led the class in everything. In fact, thousands of boys and girls all over this great land have found this aid absolutely indispensable. Your mother makes a fatal slip — she asks what this marvelous aid can be?. The second miracle, that of arousing interest, has been performed.

Now the salesman meets a test; a harder miracle is before him. He produces from his satchel a copy of this marvelous book. With every known device, he tries to make your mother believe that this book is good for what he says it is and consequently to want it, to arouse the desire. He shows her how fine a book it is — its India paper, index tabs, flexible leather backs stamped in gold; how it explains and describes all things. Every article or picture that he knows will appeal to her he shows her. Her boy has difficulty with English and history. Right in this "handy little volume, simple, correct, fascinating, a college education in itself" is everything that is to be known about English and history. All her fine young son will need to do is to read it. He will be unable to resist reading it because of its "fascinating facts" and "beautiful, informative pictures." Under the fire of his suggestions, your mother has two visions. She sees her son sitting quietly in the corner devouring this miraculous little volume which somehow looks rather clumsy and heavy. She sees him ten years later sitting at a great desk, sending office boys flying, and making senators and millionaires wait outside while he telephones his wife to throw on her racoon coat and come into town to dinner and the opera. The third miracle has been performed; she believes in this "compendium of useful information" and wants it.

But a new difficulty faces our wizard, the salesman. Now that he is certain your mother wants the book, he has mentioned the price, "only \$28.50," his eyes dilated as he thinks of the glorious bargain. Mother must think, however. She has thirty dollars in cash which she had saved to buy a new easy chair for father. Should she buy the book instead? What will father say? Oh well, if he would rather sit in comfort than have his son a brilliant and great man he can buy his own chair. So, out of a shoebox on the top shelf in a

clothes closet, mother takes her great pocketbook and counts out twenty-eight bills and two quarters. The last miracle is performed; she has acted on her desire. The salesman fades away. Mother holds the book a moment and then gives it to you, saying with a sigh that she will be surprised if you learn twenty-eight cents worth from it. Such are the four miracles of salesmanship.

Such a rearrangement, after writing, as a part of revision, is frequently necessary, but a careful thinking out of the content of a talk or theme, before writing, lessens this later work.

Practice in planning material in advance increases clearness in thinking and in the expression of one's thoughts.

PRACTICE A

1. Examine the outline of the five-minute or three-minute oral composition you prepared as practice on page 26, and indicate any regrouping of details which you think would be an advantage. Write a corrected outline to keep with the old one.

2. Select one of the five topics partially planned, under sections I and II, page 19.

(a) Make a complete outline, indicating what the topic of each paragraph would be, and the details to be included under each in development.

(b) Use your outline as a basis for an oral composition upon which your classmates will take notes. Ask them to criticize your organization from their notes.

(c) Write the composition, taking advantage of the suggestions made by the class to improve the plan of your theme.

PRACTICE B

1. The following statistical reports will require a careful grouping of figures under the main heads of your outlines for

them. Before beginning your oral report on any of these subjects, write on the board the main topics of your outline with the necessary figures grouped under each topic. Your classmates will tell you whether your outline is easy to follow, and whether you have made the statistics mean something to them.

(a) Take as a topic "The Most Common Occupations in My Community." Get any necessary facts from the local census returns, and outline material for a talk, including in your outline the main heads and the necessary statistics grouped under whichever points they are used to develop.

(b) Prepare a report on "The Decrease of Population in Rural Communities," gathering facts from national census reports or magazine articles (consult the *Reader's Guide*), and making an outline to include any necessary figures.

(c) Prepare a report on "The Increase of College Enrollments," using the *Reader's Guide* for the years preceding and following the war, and outlining your facts and figures to use as a guide in talking.

(d) Prepare a report on "Limitation of Immigration," tracing the more important steps in limitation. (Consult the *Reader's Guide* for magazine articles.)

2. Decide in class on some article to be outlined by all the members of the class. By comparison of individual outlines in class, build a revised outline on the board satisfactory to all.

3. Make an outline of an assembly speech and revise as suggested in section 2 above.

Development

The questions asked about the limited topics on pages 16-19 suggest that the interest in a subject must be brought out by

development ; that is, by the use of an abundance of concrete details. Look for the details in this :

The first few weeks I had a good rest. I tossed my school books on the shelf and tore up my study and class schedules. I didn't do anything by schedule for some time. I went to bed when I pleased, and slept late or got up early as I happened to want to. Sometimes I played tennis before breakfast ; sometimes I had a set in the forenoon. Afternoons I went swimming — or read the books I'd been wanting to read all winter but could not find time for on account of study. The evenings were spent, usually, in driving, but now and then I went to a first-class moving picture. I even squirmed out of tiresome social engagements. In brief, I did everything I could to relax thoroughly, after the stiff discipline of a long school year.

This is still not a model theme, but it is more effective than the first and suggests possibilities of development, perhaps into a whimsical essay on " The Useful Art of Loafing."

Now let us see how a master handles a simple incident so as to bring out the interest :

THE CAPTURE OF A TROUT

Hilary followed a path through the meadows. On his back he carried a fishing-basket, containing his bits of refreshment, and in his right hand a short, springy rod. He had made up his mind to walk upstream as far as the spot where two brooks met and formed body enough for a fly flipped in very carefully to sail downward. Here he began, and the creak of his reel and the swish of his rod were music to him after the whirl of London life. . . . Suddenly to his ears was borne the most melodious of all sounds, the flop of a heavy fish sweetly jumping after some excellent fly or grub.

"Ha, my friend!" cried Hilary, "so you are up for your supper, are you? I myself will awake right early. Still I behold the ring you made. If my right hand forget not its cunning, you shall form your next ring in the frying-pan."

He gave that fish a little time to think of the beauty of that

mouthful and get ready for another; the while he was putting a white moth on in lieu of his blue upright. He kept the grizzled palmer still for tail-fly, and he tried his knots, for he knew that this trout was a Triton.

Then, with a delicate sidling and stooping, known only to them that fish for trout in very bright water of the summer-time, Hilary won access to the water. He flipped his short collar in, not with a cast but a spring of the rod, and let his flies go quietly down a sharpish run into that good trout's hole. The worthy trout looked at them both and thought; for he had his own favorite spot for watching the world go by, as the rest of us have. So he let the grizzled palmer pass within an inch of his upper lip; for it struck him that the tail turned up in a manner not wholly natural, or at any rate unwholesome. He looked at the white moth also and thought that he had never seen one at all like it. So he went down under his root again, hugging himself upon his wisdom, never moving a fin, but oaring and helming his plump, spotted sides with his tail.

"Upon my word, it is too bad!" said Hilary, after three beautiful throws and exquisite management downstream. "One more throw, however. How would it be if I sunk my flies? That fellow is worth some patience."

While he was speaking, his flies alit on the glassy ripple like gnats in their love-dance; and then, by a turn of the wrist, he played them just below the surface and let them go gliding down the stickle into the shelfy nook of shadow where the big trout hovered. Under the surface floating thus, the two flies spread their wings and quivered like a centiplume moth in a spider's web. Still the old trout, calmly oaring, looked at them suspiciously. Why should the same flies come so often, and why should they have such crooked tails, and could he be sure that he did not spy the shadow of a human hat about twelve yards up the water? Revolving these things he might have lived to a venerable age — but for that noble ambition to teach, which is fatal to even the wisest. A young fish, an insolent whipper-snapper, jumped in his babyish way at the palmer, and missed it through over-eagerness. "I'll show you the way to catch a fly," said the big trout to him; "open your mouth like this, my son."

With that he bolted the palmer, and threw up his tail, and turned to go home again. Alas! his sweet home now shall know him no more. For suddenly he was surprised by a most disagreeable sense of grittiness and then a keen stab in the roof of his mouth. He jumped in his wrath a foot out of the water and then heavily plunged to the depths of his hole.

"You've got it, my friend," cried Hilary, in a tingle of fine emotions; "I hope the sailor's knots are tied with professional skill and care. You are a big one and a clever one too. It is much if I ever land you. No net or gaff or anything. Ah, there you go! Now comes the tug."

Away went the big trout down the stream at a pace very hard to exaggerate, and after him rushed Hilary, knowing that his line was rather short, and that if it ran out, all was over.

He was now a good hundred yards down the brook from the corner where the fight began. Through his swiftness of foot and good management, the fish had never been able to tighten the line beyond yield of endurance. The bank had been free from bushes, or haply no skill could have saved him; but now they were come to a corner where a nut-bush quite overhung the stream.

"I am done for now," said the fisherman; "the villain knows too well what he is about. Here ends this adventure."

Full though he was of despair, he jumped anyhow into the water, kept the point of his rod close down, reeled up a little, as the fish felt weaker, and just cleared the drop of the hazel boughs. The water flapped into the pockets of his coat. And then he plunged out to an open reach of shallow water and gravel slope.

"I ought to have you now," he said; "though nobody knows what a rogue you are; and a pretty dance you have led me."

Doubting the strength of his tackle to lift even the dead weight of the fish, and much more to meet his despairing rally, he happily saw a little shallow backwater, where a small spring ran out. Into this by a dexterous turn he rather led than pulled the fish, who was ready to rest for a minute or two; then he stuck his rod into the bank, ran downstream, and with his hat in both hands appeared at the only exit from the gut. It was all up now with the monarch of the brook. As he skipped and jumped with his rich yellow belly and chaste silver sides in the green of the grass, joy and glory

glowed in the heart of the fisherman. "Two and three-quarters you must weigh. And at your very best you are! How small your head is! And how bright your spots are!" he cried, as he gave him the stroke of grace. "You really have been a brave and fine fellow. I hope they will know how to fry you."

RICHARD D. BLACKMORE, *Alice Lorraine* (Adapted)

The unpracticed writer would have told only that Hilary took his rod, went up the brook, and caught a fish. He would have failed to put in the concrete details that made this exploit real and exciting. Notice how specific the account actually is — the creak of the reel, the flop of the fish, Hilary's exclamations, his trying the knots, the wary old trout hiding in his favorite spot, and so on. Read the selection two or three times in order to realize every detail and live it all over again. The writer wished to make his readers feel the intense excitement of the sport and the thrill of pride which came with victory, and selected his details accordingly.

In developing a topic, select those details which have a bearing on the particular aim of your writing, and reject those which do not have any value in accomplishing this aim.

PRACTICE

Select from your list of limited theme subjects one in which your classmates have expressed interest, and another in which you yourself feel interest. Come to class prepared to suggest the details which you might use in developing each of these subjects. Let the class select the subject in which they are most interested, and ask them the question, What more would you like to know about it? Not all of their suggestions will be useful, but many will be. If among the suggestions there are some that would bring in details which have no connection with your purpose, explain why you cannot use them.

Observing Proper Proportion

In the following theme, the writer has squandered about half of his space before he arrives at the real story of the difficulty he encountered in trying to get home across the Sound on a windy day. Study this theme, picking out :

1. All details which you think could be omitted.
2. Other details which you think would stand further development in order to emphasize the difficulties of the situation.

A ROUGH VOYAGE

It was absolutely necessary for my friend to get over to the other side of the Sound, a trifle inland from which he lived. We put out the light canoe and made all ready. A slight wind gently moved the branches of the trees on the Point, and farther out, away from the shelter, there was a rapidly increasing number of waves. No one was near except us, and it looked as though I should have to paddle back by myself.

Away we went, cutting through the water, taking long slow strokes. It seemed but a few minutes before we had covered the two miles, and, with the help of the wind, had arrived at the silver beach across the way.

Paul, my friend, jumped out from his place in the bow, getting ashore with the minimum of wetting. I watched him make his way over the rocks and start out on the old dirt road that ran through there ; then I proceeded to turn the canoe around and begin the return trip.

For several years I had been used to paddling and thought that I had mastered the various steering twists and similar things that one is supposed to know to make a successful canoeman. But evidently I hadn't, for when about twenty feet from shore, I found it impossible to keep the boat head on. A few feet farther out the full force of the wind hit me. Almost all the waves were white-capped. I tried everything I knew to make progress and keep the boat pointed in the right direction.

I was drifting backward !

Resolving to take longer, slower, and more powerful strokes, I leaned over too far — the wind and waves caught the exposed bottom of the boat — everything turned green and cold.

After a little spluttering and swimming I got to shore, cold, to be sure, for it was in April, but without even a paddle lost.

Fishing around in my pockets revealed a quarter, which, I thought, would serve to telephone the family so that they could get a boat and come after me. I walked up to the nearest stately mansion, hoping to get the use of a telephone. The place was shuttered and boarded. Not losing heart, I went on to the next. Again the place was deserted — not even a dog kennel to crawl into for shelter from the wind. Absolutely dejected, wet, chilled to the bone, and already stiff, I went back to the shore and rolled under the overturned canoe, my last hope vanquished.

How long it was I couldn't say, but there came an awful thump on the canvas bottom of the boat. I didn't move. Again it came, a little harder. Paul's red face now appeared under the gunwale. He had seen the happenings from a hilltop and had run back as quickly as possible.

We shipped water going back, but with two paddling we maintained a steady course, although it took a long time before we reached home and hot drinks.

A Pupil's Theme

The preceding theme is about an exciting experience and is full of good concrete detail, but the writer fails to give his readers the full thrill of the adventure, and his failure is largely due to a lack of proper proportion.

Here is another theme, more in the style of a news report. The writer has succeeded somewhat better in giving to the separate items the proportion of space which will emphasize his purpose, which is to show what made the exhibition a notable or important event. He says nothing at all about "how I happened to have the rare good fortune to be among the spectators," about "having risen early to catch the train," and so forth, or about the journey itself. None of these details would in any way contribute to his story.

A NOTABLE SKI EXHIBITION

One of the most wonderful contests ever conducted was held in Ottawa. The best skiers from all parts of North America were competing for the Canadian championship, which is the most important ski contest of the year. It is to ski lovers what the World Series is to the baseball fans. On both sides of the ski run, ten thousand people were grouped, waiting excitedly for Governor General Lord Byng to send the first jumper of the contest sailing through space.

Contestants who had jumped in Norway for the King's trophy and in Switzerland at St. Moritz said they had never jumped in such a close contest. One hundred and five jumps were taken that afternoon and only three jumpers fell or spilled. The average of each man's jumps was taken and only a fraction of a point separated the sixth man from the winner of the first prize.

The first jumper was E. O. Lundberg, a strong, tall, broad-shouldered Swede, Ottawa's own champion. He stood at the top of the trestle as the announcer called, "E. O. Lundberg, Cliffside Ski Club, Ottawa." The Governor General gave the signal to the bugler, and Lundberg was off. He shot down the trestle, one of the steepest of its kind in the world, with terrific speed, was lost to sight to the crowd below for an instant, then appeared shooting out from the jump — out, out through the air like a bird, far above the crowd below. With perfect form he struck the steep slope, completing a standing jump like a veteran. And so the contest went on. Champion after champion came down the steep trestle over the jump, out into the air far above the spectators.

More remarkable than the fact that there were only three falls in one hundred and five jumps, more remarkable than the fact that only a fraction of a point decided the meet, was an exhibition of somersaulting by John Carleton and Dick Bowler of Dartmouth College. These fellows went down the trestle, holding hands. Just before they reached the take-off, Johnny asked, "Ready?"

Dick answered, "Right!"

Carleton yelled, "Hip!" And simultaneously both leaped into the air, turned a somersault as one person, and landed perfectly. Then, regrasping hands, they glided down the hill to safety. This

is the first time in the history of the skiing sport that this marvelous feat had ever been attempted.

The ten thousand spectators gasped in amazement, all drawing their breath as one person, and letting it out in an "O-o-o-h," as the boys landed safely. Then all burst into wild applause.

Those who participated in and those who witnessed this contest will never forget it. It will go down on record as one of the greatest of the great Canadian ski championship contests.

A Pupil's Theme

The plan for this account might be made as follows :

A NOTABLE SKI EXHIBITION

Emphasis should be put on the details which combined to make the event a notable one.

Introduction

Paragraph 1. This should be very brief. The time and place may be given in a single sentence. The general circumstances which made the occasion important may be briefly explained.

Body

Paragraph 2. This should tell of the significance of the meet to the participants, the excellence of form, and the closeness of the contest.

Paragraphs 3, 4, 5, 6, 7. In these paragraphs specific description of events should be given, with emphasis on the more spectacular ones.

Conclusion

Paragraph 8. This needs to be only a brief reiteration.

Notice that the writer has omitted all mention of the journey home. He does not say, "But at length we reached our destination, tired, but happy and proud, and feeling how fortunate we had been to witness such a noteworthy event."

Give the greatest amount of space to developing the important points, and compress all other necessary details into the smallest possible number of words.

PRACTICE

I. From the list of general topics on page 42 formulate five in which you have some interest and show how you might plan their development. Plan the details you will use and arrange them in order. The following example may be used as a guide :

<i>General Topic</i>	Hobbies
<i>Limited Topic</i>	My Hobby — Gardens
<i>Further Limitation, or Specific Purpose</i>	To show how an amateur garden may be made a financial success.

Developing Details, with approximate proportion of space :

Introduction

After five years of experience I have learned to make my hobby pay.

Develop this by brief enumeration of the most important parts of plan. Keep down to one paragraph. Say nothing about how gardening came to be my hobby.

Body

The second paragraph may tell the part the Boys' Club work has played in making my amateur garden a success. The next three or four paragraphs may tell the story of the complete season for one specific product, from preparing the ground and planting through marketing.

Conclusion

This illustration is typical of my other products. One paragraph should be given to a brief résumé of the most important steps.

Omit philosophical reflections on the joys of being a gardener. Save them for a different essay.

Here is the list :

SUGGESTIVE TOPICS

- | | |
|---|---------------------------------------|
| 1. My Vacation | 30. Types of Teachers |
| 2. Just Strolling | 31. Judging Parents by Their Children |
| 3. Science | 32. An Unexpected Victory |
| 4. Hobbies | 33. Doing One's Work |
| 5. The Submarine | 34. History of the Theater |
| 6. A Beautiful Scene | 35. Nature Study in Winter |
| 7. A Cross-Country Hike | 36. Types of High-School Pupils |
| 8. A Spring Day | 37. A Great Picture |
| 9. Examination Reforms | 38. Best Friends |
| 10. Growth of Constitutional Government | 39. The Bonus Question |
| 11. Sports | 40. Apple Raising |
| 12. Democratic Ideals | 41. Marketing |
| 13. Pets | 42. Exaggeration |
| 14. Great Inventions | 43. Pioneers |
| 15. Vocational Rehabilitation for Disabled Soldiers | 44. Daniel Webster |
| 16. Development of Radioteleg-raphy | 45. Disarmament |
| 17. Americanization Work | 46. Newspapers |
| 18. The Mounted Police | 47. Advertisements |
| 19. An Unexpected Guest | 48. Winter Sports |
| 20. Self-Government | 49. School Honesty |
| 21. A Useful Citizen | 50. Music |
| 22. Educational Values of Travel | 51. Poetry |
| 23. The White Mountains | 52. Nicknames |
| 24. Early Settlements | 53. Stamps |
| 25. The Price of Coal | 54. Moths |
| 26. Back to Town | 55. Vocations |
| 27. Penal Institutions | 56. Lost |
| 28. Open Air Schools | 57. Writing Letters |
| 29. Life in a Summer Hotel | 58. Herbariums |
| | 59. The Only Child |
| | 60. Heroes |

II. Prepare an oral composition on one of the five topics you have selected which you think you can make most interesting to the class. Without their having taken notes, let them tell you when you have finished your talk, what the purpose of your composition was, and to what points you gave the greatest proportion of space. Ask them whether you included any details that added nothing to the clearness or interest of your composition, and whether you slighted other details about which they would like to know more. Make notes of their suggestions.

III. Reread *The Capture of a Trout*, pages 33-36, to see whether you can get any additional suggestions for the improvement of the composition you have just given orally.

IV. Now write your theme, following the suggestions you received from your classmates and from *The Capture of a Trout*.

II. WHAT IS GOOD COMPOSITION: CLEARNESS AND CORRECTNESS

The Four Qualities of Good Composition

Having considered how a composition is built, we come to searching questions. When is it well built? When is it good? Composition is good (1) if it is clear, (2) if it is correct, (3) if it is forceful, and (4) if it is interesting. Clearness is that quality of a composition which makes it thoroughly understandable for any one who has the necessary background of experience; **correctness** means obedience to convention in such matters as choice and use of words, grammar, and punctuation; **forcefulness** is the power to appeal strongly to the hearer or reader; and **interest** is the hold the piece has on the attention of the audience. A happy combination of these four qualities will enable any composition to approximate the most pleasing effect the given subject permits. An examination of a particularly pleasing bit of composition — a story, poem, or play — will almost invariably reveal all these qualities.

Clearness through Unity of the Whole

The best means to clearness is to know your purpose well and stick to it. You will find it helpful to make a statement of the purpose in writing and reject every detail that is not actually related to this statement. Don't ramble. Tell one thing at a time, then the next in order, and so on till your idea is expressed and your single purpose carried out. Let us study an example from Irving.

OLD DUTCH TEA-PARTIES

In those happy days a well-regulated family always rose with the dawn, dined at eleven, and went to bed at sunset. Dinner was invariably a private meal, and the fat old burghers showed incontestable signs of disapprobation and uneasiness at being surprised by a visit from a neighbor on such occasions. But, though our worthy ancestors were thus singularly averse to giving dinners, yet they kept up the social bands of intimacy by occasional banquetings called tea-parties.

These fashionable parties were generally confined to the higher classes — or *noblesse* — that is to say, such as kept their own cows and drove their own wagons. The company commonly assembled at three o'clock and went away about six, unless it was in winter time, when the fashionable hours were a little earlier, that the ladies might get home before dark. The tea-table was crowned with a huge earthen dish well stored with slices of fat pork fried brown, cut up into morsels and swimming in gravy. The company, being seated round the genial board and each furnished with a fork, evinced their dexterity in launching at the fattest pieces in this mighty dish—in much the same manner as sailors harpoon porpoises at sea or our Indians spear salmon in the lakes. Sometimes the table was graced with immense apple pies or saucers full of preserved peaches and pears; but it was always sure to boast an enormous dish of balls of sweetened dough, fried in hog's fat, and called doughnuts, or *olykoeks* — a delicious kind of cake at present scarce known in this city, except in genuine Dutch families.

The tea was served out of a majestic delft teapot ornamented with paintings of fat little Dutch shepherds and shepherdesses tending pigs, with boats sailing in the air, and houses built in the clouds, and sundry other ingenious Dutch fantasies. The beaux distinguished themselves by their adroitness in replenishing this pot from a huge copper teakettle which would have made the pigmy macaronies of these degenerate days sweat merely to look at it. To sweeten the beverage a lump of sugar was laid beside each cup, and the company alternately nibbled and sipped with great decorum, until an improvement was introduced by a shrewd and economic old lady, which was to suspend a large lump directly over the tea-

table by a string from the ceiling, so that it could be swung from mouth to mouth — an ingenious expedient which is still kept up by some families in Albany, but which prevails without exception in Communipaw, Bergen, Flatbush, and all our uncontaminated Dutch villages.

At these primitive tea-parties the utmost propriety and dignity of deportment prevailed. No flirting nor coquetting; no gambling of old ladies nor hoyden chattering and romping of young ones; no self-satisfied struttings of wealthy gentlemen with their brains in their pockets; nor amusing conceits and monkey diversissements of smart young gentlemen with no brains at all. On the contrary, the young ladies seated themselves demurely in their rush-bottomed chairs and knit their own woollen stockings, nor even opened their lips excepting to say *Yah, Mynheer*, or *Yah ya, Vrouw*, to any question that was asked them, behaving in all things like decent, well-educated damsels. As to the gentlemen, each of them tranquilly smoked his pipe and seemed lost in contemplation of the blue and white tiles with which the fireplaces were decorated, whereon sundry passages of Scriptures were piously portrayed: Tobit and his dog figured to great advantage; Haman swung conspicuously on the gibbet; and Jonah appeared most manfully bouncing out of the whale, like Harlequin through a barrel of fire.

The parties broke up without noise and without confusion. They were carried home by their carriages — that is to say, by the vehicles nature had provided them — excepting such of the wealthy as could afford to keep a wagon. The gentlemen gallantly attended their fair ones to their respective abodes, and took leave of them with a hearty smack at the door, which as it was an established piece of etiquette, done in perfect simplicity and honesty of heart, occasioned no scandal at that time, nor should it at present: if our great-grandfathers approved of the custom, it would argue a great want of reverence in their descendants to say a word against it.

WASHINGTON IRVING, *Knickerbocker's History of New York*

In this account Irving keeps always close to his subject. He tells when tea-parties were given, how the tables were arranged, what was served, how it was eaten, what people

did, and how the parties ended; and in no case is he not clear.

A composition should deal progressively with one central idea.

PRACTICE A

1. Prepare to show the relation of each part of the discussion in Washington Irving's *Old Dutch Tea-Parties*, pages 45, 46, to the central idea.

2. Find illustrations of as many as possible of the points made in the preceding chapter on "Building a Composition." Which of these points is best illustrated?

3. From the current number of some magazine select an illustrated advertisement and prepare an oral composition to show why the advertisement is a good one and how all the details contribute to the central purpose of selling the article advertised. Be sure to apply what you have learned about building a composition.

4. Select a recent cartoon from a newspaper, *The Literary Digest*, or *The Review of Reviews* and prepare to explain what the purpose of the cartoon is and how each detail used helps to carry out this purpose. Be sure that your talk is clearly organized.

5. Select a news-item and deal with it in the same way.

6. Do the same with a short chapter in a book, or with a short poem.

PRACTICE B

I. The theme *My Pets*, pages 48, 49, illustrates the confusion that results from trying to tell about too many things at the same time. Decide what the central idea should be, select an appropriate title, and rewrite the theme so as to make it clear and unified.

MY PETS

The pets which I myself prefer are dogs and horses. Horses and dogs, once their friendship is acquired, will remain true and loyal to their masters.

In newspapers and magazines you often see items about how some faithful dog has saved his master's life out of gratitude. It is fun to teach these animals tricks and to feed them. Of course there are horses and dogs that are very mean, but they would not be if they were not used as targets for the rocks that boys throw. In order to make pets out of these animals you must take proper care of them and be kind to them. I consider the best horse for a pet to be the Hamiltonian. It is fleet, sure-footed, and dependable if treated right. What does a person enjoy more than to ride on his pet horse across the country, stopping for photographs of the wonderful scenery found anywhere in the fall of the year?

In order to have a good faithful dog as a pet you must select one with a mild temper and train him carefully. Then when you are in distress he will probably repay you for all you have done for him. Girls might disagree with me as to my opinion about pets, especially regarding the horse, because a horse seems clumsy and awkward, a pet not fit for a girl. But I know that most girls like to ride horseback and go sleigh-riding, and since it is by the horse's work that we receive all our winter fun, why not consider him the best pet?

I have had both a horse and a dog for a pet. The dog which I had was a big black hunting dog. His name was Sport. Every time I left the house he followed me. He used to have a lot of fun killing the gophers when I went hunting. Whenever he saw me come out of the house with my traps over my shoulder he would jump with joy, put his big paws over me and nearly throw me over. But Sport had a bad habit of following automobiles and many a time I gave him a cuff on the ears for it. One day he ventured too close to an automobile and that was the last of my pet dog.

A dog is very useful on the farm and in the city as a watch dog, and many a time the bark of a dog has prevented thieves from their work.

The horse, no doubt, is the most useful animal on the farm, and if handled rightly and treated kindly will repay his master a great many times for any trouble he has taken.

We must never forget that animals also have a sense of feeling.

A Pupil's Theme

II. What did you omit in rewriting *My Pets*? Why? What other changes did you make? Why?

III. Look over the themes you have already written to see whether you can find one that you can improve in respect to unity. Rewrite it and be ready to tell what changes you have made and why they improve the theme.

Clearness through Unity in the Paragraphs.

Read again the second paragraph of the theme *My Pets*, page 48. The separate items which the writer has mixed in that single paragraph might be listed as follows :

1. News-items concerning heroism of dogs.
2. Pleasure in training and feeding them.
3. Mean horses and dogs.
4. Meanness due to the way they are treated.
5. Mistreated by boys throwing rocks at them.
6. Proper care and treatment necessary to make good pets.
7. The Hamiltonian the best pet horse.
8. Good points of the Hamiltonian.
9. Pleasures of horseback riding.
10. Pleasures of taking snapshots.
11. Beauties of autumn scenery.

The other paragraphs contain almost as many unrelated items as this one. Even if the items about horses were omitted from the theme, the separate paragraphs would still lack unity. The items have not been carefully sorted and only those relating to one phase of the central theme put into each paragraph. An improved arrangement is outlined on page 50.

Paragraph 1. Qualities which make dogs good pets: comradeship, gratitude, loyalty, protection.

Paragraph 2. News-items proving these points.

Paragraph 3. Personal experiences with dogs, illustrating these qualities.

Paragraph 4. Treatment necessary to make dogs good pets: care in selection and kindness in training.

Another arrangement might be:

Paragraph 1. The dog the best comrade; personal experience with Sport to illustrate.

Paragraph 2. The dog notable for gratitude; news-item to illustrate.

Paragraph 3. The dog notable for loyalty and protection; personal experience and news-item to illustrate.

Paragraph 4. Care in selection and kindness in treatment necessary if one expects a dog to have these qualities.

In the revision you made the theme clearer by rearranging for coherence or connection. Sorting the items of a theme into their proper paragraphs in order to keep the purpose of the theme clear results in *paragraph unity*. Arranging the items within each paragraph so that the topic of that paragraph will be clear results in *paragraph coherence*. Similarly, arranging the sentences so that the reader is left with a clear-cut impression of the content of that paragraph results in *paragraph emphasis*. These are the essential qualities of structure.

Each paragraph should deal with only one phase of the central topic and should be well organized.

PRACTICE A

List the items in the theme on page 51, classify them, and rewrite the theme, dividing it into paragraphs, each of which deals with a single phase of the topic.

THE PRACTICAL JOKER

There can be little doubt that the practical joker increases the output of the glass-blowing establishments. The temptation to throw a snowball is irresistible to him, when he visualizes it smashing its way through a plate-glass window or draping itself lovingly about the neck of some unsuspecting victim, while the thrower runs away all athrill with the daring of his deed. A younger brother or even a guest of the family may have his temperature suddenly reduced and his choler raised when he reposes unexpectedly on an ice cake concealed in his bed. The elder brother, just about to pen a sentimental phrase to the girl who left him behind her when she graduated a year too soon and beat him to college, is left with no light to guide his pen when the fuse burns out with no warning. Apparently such ice cakes drop through the roof to their resting place. The fuse goes wrong accidentally, of course, and big brother is left reflecting on the phenomena of light and of darkness and is given time to refrain from the sentimental phrase. Who shall say that even the practical joker has no value? Of the chair pulled out just as some good friend is ready to sit, of the tack accidentally dropped in the most mischievous position, the gum or the fly-paper misplaced strategically, and other such miscellaneous merry-makings there is nothing new to say. Society has already passed judgment on the practical joker. We favor stringent measures. Although we do not believe in capital punishment, even for this worst of pests, we do advocate confinement till cured — confinement in the company of other practical jokers.

A Pupil's Theme

PRACTICE B

1. Examine the themes you wrote earlier in the year and revise one of them to improve it for paragraph unity. Submit the old copy and the improved edition to your classmates, who will pick out for comment definite examples of improvement of paragraph unity, and if possible will suggest some further need for improvement.

2. Choose a theme topic from your lists or from any of the lists given in the preceding pages. Make sure that you have limited your subject sufficiently to enable you to treat it in not more than four or five paragraphs. Make a preliminary plan, classifying your ideas about this topic and arranging them in proper order.

Brevity an Aid in Gaining Clearness

No items necessary for understanding should be omitted, but frequently clearness is hindered by a clutter of meaningless expressions. The writer should go straight to the point in the fewest possible words. It is superfluous to say, "When I was a small girl from four to six years of age." The idea of smallness is suggested far more vividly by the concrete item *When I was from four to six years of age*. The five words "looked forward a great deal" can be condensed into *longed for*. Study a paragraph from one of your recent themes to see whether there are not other expressions which you can condense into fewer words without sacrificing concreteness or vividness.

Clearness is gained by careful arrangement and brevity.

PRACTICE

1. Exchange your themes on the title *My Pets*, or some other recent themes, and write criticisms for *clearness* with regard to the three following points:

- (a) The omission of details needed for understanding.
- (b) The arrangement of details within the paragraph.
- (c) The use of cluttering expressions which should be condensed into fewer words. Suggest a condensed form in the case of each criticized phrase.

2. When your own theme is returned, study the criticism, discuss it with the critic and with the class as a whole, and rewrite the paragraphs to improve them in clearness.

Clearness by Means of Coherence

In the revised theme *Mother Buys a Book*, pages 29-31, the first paragraph tells that the selling transaction has four definite and orderly steps. The second paragraph gives an explanation of the first of these steps; the third paragraph illustrates the second step; the fourth paragraph, the third step; and the fifth and last paragraph, the fourth step. Each point follows naturally. A composition thus arranged so as to be orderly and easy to follow is said to have **coherence**.

In addition to the orderliness of the general arrangement, each paragraph of the theme is connected with the preceding one by some *transitional expression* so that the connection between the two is apparent. Returning to *Mother Buys a Book*, you will find that it is linked together with such expressions. "The first miracle" in the second paragraph relates it to "these miracles" in paragraph one. "That done" hooks paragraph three to the second; "the second miracle" refers the reader to the first paragraph again. In the fourth paragraph "now the salesman meets a test, a harder miracle" and in the fifth paragraph "a new difficulty" are linking references. In addition to the use of such repetitions and references, the words *however*, *nevertheless*, *also*, and *therefore* and the phrases *in as much as*, *in addition*, *as I have said*, and many others can be used to show logical development. Such transitional expressions make a composition more coherent.

Even a theme which has unity may still lack coherence. The paragraphs may not be carefully arranged within the composition and the sentences not carefully arranged within

the paragraphs. The reader then has a sense of being jolted every time he crosses the boundary line from one sentence to the next or from one paragraph to the next.

Clearness by Arrangement

Of the two means of securing coherence, *logical arrangement* and *the use of transitional expressions*, the first is more important. You should try to lead your reader by comfortable stages from one phase of the topic to the next, instead of leaping up four steps, down three, forward to the sixth, and back again to the fifth. The part that each step plays in leading to the goal, the bearing of each paragraph upon the central idea, must be kept clear. Read the following topic sentences, taken from the paragraphs of a long theme, noticing how naturally each paragraph seems to follow the one preceding :

THE DEVELOPMENT OF RADIOTELEGRAPHY

Paragraph 1. The science of sending messages through the air by means of electricity is not old. (The paragraph development consists of a summary of important early steps.)

Paragraph 2. Dr. H. Hertz was probably the first man to discover the possibility of making use of electricity to send messages from one place to another. (The paragraph development tells about his experiments.)

Paragraph 3. Two years later Dr. Branly discovered that metal filings, when made part of an electric circuit, had a very high resistance and became good conductors of electricity when electric oscillations were introduced into the circuit.

Paragraph 4. A long forward step was taken in 1894 by Dr. (later, Sir) Oliver Lodge.

Paragraph 5. This step was small, however, compared to that taken by Marconi, in 1898.

Paragraph 6. DeForest was another early inventor.

Paragraph 7. At about this time radio sending and receiving outfits were installed on many ships.

Paragraph 8. They say that necessity is the mother of invention, and this was surely the case during the late World War. (The development of the paragraph tells how the war forced improvements in radio.)

Paragraph 9. To-day the United States leads the world in the use of radiotelegraphy.

Paragraph 10. On the social side, the use of radiotelegraphy is taking great strides.

Paragraph 11. The receiving and sending sets of to-day vary greatly in size, shape, accuracy, power, and last but not least, cost.

Paragraph 12. The distance that messages can be sent has increased rapidly during the last twenty years.

Paragraph 13. In spite of these advances, even the most highly trained students of the subject still know comparatively little about it.

Paragraph 14. One of the many problems still unsolved is, Who shall pay for broadcasting?

Paragraph 15. The radio audience in the United States is already the largest audience in the world.

Paragraph 16. The possibilities of radio seem endless and the appeal is universal.

A Pupil's Theme

Logical arrangement of parts is the most important means of gaining coherence.

Clearness through the Use of Transitional Devices

In the topic sentences just quoted, you will find certain transitional devices used to bring out the connection of each paragraph with the preceding one. Paragraph 2 repeats somewhat altered, the expression used in paragraph 1, "making use of electricity to send messages." Paragraph 3 begins "Two years later"; paragraph 4, "A long step forward"; paragraph 5, "This step was small, however." The other para-

graphs use such words or phrases as *another*, *at about this time*, *in spite of*, and *still*. Such transitional devices are numerous.

A favorite method is that called the *enumerative method*, where the writer or speaker proceeds by the use of such forms as *firstly*, *secondly*, *thirdly*, and *finally*. This is easy to follow, though it may grow a little tiresome. The theme just quoted makes use of this method in paragraph 11, by listing the ways in which radio sets differ; namely, "size, shape, accuracy, power, and last but not least, cost." The enumerative order is common in debate and is very useful in formal discourse.

A favorite device with young writers is the stilted "Let us now turn to the next phase of our subject." This is usually too easy and too obvious. It is like drawing red ink lines along the joinings of a picture puzzle, instead of trying to give the complete picture as smooth a surface as possible.

Among the expressions often used to make connections between paragraphs or sentences the most common are *however*, *nevertheless*, *in addition to*, *on the other hand*, *the preceding*, *the previous*, *the following*, *the subsequent*, *this*, *that*, *these*, *those*, *another*, *hence*, *therefore*, *for this reason*, *on this account*, *for instance*, and *such*.

Most skillful of all transitional devices is the one of referring by some form of repetition to the idea that has gone before. This may be done by repeating the same words or by summarizing the content of the preceding section in other words. The phrase "making use of electricity to send messages," paragraph 2, page 54, summarizes what the writer had developed by specific details in the preceding paragraph. The beginning of this paragraph is another example of the use of this device. In long themes it is sometimes necessary to use a whole transitional paragraph, summarizing what has gone before and introducing what is to come next.

Coherence is secured by a logical arrangement of parts and by the use of such transitional devices as the enumerative method, the use of linking words or phrases, and reference to the idea that has gone before.

PRACTICE

1. Examine the selections quoted on pages 33-36, 45-46, and bring to class ten examples of skillful transition, including at least one transitional paragraph and one transitional sentence.

2. Find a good example of transition in a history, civics, or science text; find several in articles from a current magazine.

3. Exchange with your classmates a set of old themes, mark examples of transition, and comment on other places where there is a chance to improve the coherence of the theme, either by a rearrangement or by the use of transitional devices.

4. Choose from previous lists some composition topic about which you have not yet written or spoken, limit the topic in accordance with the principle of unity, and make a plan by paragraphs, arranged to give coherence. Write the opening and closing sentences of each paragraph to show how you would make the transition from one paragraph to another. The only way to do this successfully is to know very definitely what you mean to tell in each paragraph.

Correctness in Speaking and Writing

Good composition is effective. It does what it was meant to do. The best composition is also correct. Some persons who speak incorrectly, it is true, succeed in informing their hearers or in influencing their opinions. They accomplish this in spite of the crudities of their language, but their chances of success grow less in proportion as the audience is better educated and consequently more sensitive to errors. Even

humorists of the bad spelling variety are not really an exception to this rule, since they are consciously playing a game in which they ask the audience to join. Their utterances are often funny only to those who recognize the errors.

Ordinarily an educated person is offended by mistakes in speech or writing, just as he is by slovenly dress or bad manners at table. Honesty is more important than politeness, but it is not a substitute for it. One should strive to be *both* honest and polite. Likewise in composition we should seek to be *both* clear and correct.

Correctness in language is a matter of custom. What the majority of the educated people of a country approve is right. The chief guide to correctness is the dictionary; the more recently it has been revised the better. It will tell us what words are in good use, what they mean, how they are spelled and pronounced, and similar facts. For other matters of good form and usage we must turn to good manuals of composition, in which we shall find the principles of grammar, the rules of punctuation and of capitalization, and examples of the proper arrangement of manuscript, including letters.¹

In some respects a composition may be judged merely better or worse, but in others positively right or wrong.

PRACTICE

I. On page 59 is an excerpt from Webster's *New International Dictionary*, the latest edition. This is one of the best authorities on correctness in language. Make a list of the different kinds of information you can glean from this excerpt, with illustrations of each. Make two columns, the left-hand column for the fact, the right-hand column for the illustration. Use the headings: *Kind of Information*, and *Illustrations*.

¹ The final chapter in this book gives a condensed summary of these problems.

How Information Is Given

Kind of Information

glaze (glāz), *v. t.*; **GLAZED** (glāzd); **GLAZ'ING** (glāz'ing). [M.E. *glazen*, fr. *glas*. See **GLASS**.] **1.** To furnish or fit (a window, a sash, a case, etc.) with glass.

Two cabinets . . . *glazed* with crystalline glass. *Bacon*.
2. To incrust, cover, or overlay with a thin surface, consisting of, or resembling, glass; as, to *glaze* earthenware; hence, to render smooth, glasslike, or glossy; as, to *glaze* paper, gunpowder, and the like.

Sorrow's eye *glazed* with blinding tears. *Shak.*

3. Paint. To apply a transparent or semitransparent color to (a painted surface or another color), to modify the effect.

glaze, *v. i.* To become glazed or glassy.

glaze, *n.* **1.** The vitreous coating of pottery or porcelain, esp. one that is transparent, as distinguished from *enamel*.

2. A substance used for glazing; specifi. : **a** *Cookery.* Broth boiled to a gelatinous paste, and spread thinly over braised dishes. **b** *Paint.* A coat of transparent or semitransparent color applied to modify the effect.

3. A smooth glossy surface or bright polish.

4. A smooth slippery coating (of ice). *U. S.*

5. A window. *Slang.*

6. A glost oven.

glazed (glāzd), *p. a.* **1.** Furnished or covered with glass.

2. Having a glassy or vitreous coating or film, as of ice; having a surface rendered glassy by a coating or by rubbing, etc.; covered with a glaze of another color; as, *glazed* rocks; *glazed* paper; a *glazed* eye.

glaz'er (glāz'ēr), *n.* [Cf **GLAZIER**.] **1.** A glazier. *Obs.*

2. One who applies glazing or who gives a glasslike or glossy surface to anything; a polisher or burnisher; a calenderer or smoother of cloth, paper, and the like.

3. A tool, machine, or other device for glazing, polishing, or smoothing, as an emery wheel or a glaze wheel.

glaze wheel. A wooden wheel covered with emery or with a band of lead and tin alloy, for polishing cutlery, etc.

glaz'ier (glā'zhēr; -zī-ēr; 277), *n.* [For *glazer*, fr. *glaze*; prob. under influence of *F.* nouns in *-ier*.] **1.** A glass manufacturer or maker. *Obs.*

2. One whose business is to set glass in window frames, etc.

3. One who glazes pottery, etc.; a glazer.

4. pl. The eyes. *Obs. Slang.*

5. A thief who cuts or breaks glass to enter houses or to get at his plunder. *Obs. Slang.*

glaz'ing (glāz'ing), *p. pr. & vb. n.* of **GLAZE**. Specifi. : **vb.**

n. **1.** Act of furnishing or fitting with glass; act, art, or trade of setting glass; act or art of covering with a vitreous or glasslike substance, or of rendering glossy.

2. The glass set, or to be set, in a sash, frame, etc.

3. The glass or glasslike or glossy substance with which anything, as pottery, paper, etc., is incrustated or overlaid.

4. Act of laying on glaze; also, the glaze applied.

glazing wheel. = **GLAZE WHEEL**.

glaz'y (-ī), *a.* **1.** Like glass; glassy; vitreous.

2. Like a glaze; having a glazed appearance, as the frac-

Etymology

Example of use

Meaning of word as intransitive verb

As noun

Special meanings

Slang and obsolete uses

Meaning as adjective

WEBSTER'S *New International Dictionary*¹

II. Consult the front of the dictionary for the meanings of all abbreviations, terms, and numbers used here.

¹From Webster's *New International Dictionary*, copyright 1909, 1913, and 1924. By G. and C. Merriam Company, Springfield, Mass.

III. Look carefully through the dictionary and list the general divisions. Explain the purpose of each.

IV. Turn to the table of contents of this textbook and learn what chapters treat of correctness. Examine each of these chapters so as to be able to find information about grammar, punctuation, capitalization, use of words, forms of letters, and similar matters whenever you need it. Study the index in the same way. What sections of the book will you need to consult most frequently? Why? Do your classmates agree with you in this?

How to Attain Correctness

In order to attain correctness you must strive for it. High-school pupils whose speech and writing are habitually incorrect are careless or unobservant or both. Resolve that you will be neither.

Take care with your speech. There is nothing manly about bad grammar and poor pronunciation. Avoid making the same error twice. Listen attentively to good speakers and profit by their example. Keep in your notebook a "Never Again" list in which you write each error as you learn of it and cross it off as soon as you are sure you can avoid it. Once a month ask a classmate to help you check your list.

Hand in no piece of writing that is not as nearly correct as you can make it. First, outline the composition. Then write it. Afterward revise and rewrite it. A writer for a magazine does not send in for publication a first draft of an article hastily scribbled or typewritten. If he did, his manuscript would quickly land in the wastebasket. That is where your first drafts belong.

Follow a definite plan for correcting your writing. At first you will do well to go over a manuscript repeatedly, looking

for a different kind of error each time. Make sure that the grammar and punctuation are right; examine the spelling; consider the spacing; when you copy the theme, take pains with the handwriting. Finally, and perhaps most important, read your composition carefully *aloud* before you hand it in. Your ear will catch crudities that have escaped your eye.

Correctness in composition is mainly the result of taking pains. Learn to help yourself.

PRACTICE

I. Here is a facsimile of a short composition written by a high-school pupil. There are many errors in it. Notice what these are and how they have been indicated or corrected. Consult the key that follows to learn what the symbols mean. After careful study of the symbols and the errors they point out, write the theme, correcting it as you do so. This will serve as a model for your own manuscripts, except for such modifications as your teacher may suggest.

Gr.	Error in grammar	¶	Make paragraph
Tense	Error in tense	No ¶	No paragraph
S. T.	Error in sentence structure	C. W.	Choice of words poor
S. F.	Sentence fragment	Red.	Redundant
C. S.	Comma sentence	Sp.	Wrong spelling
P.	Error in punctuation	^	Something omitted
Cap.	Capital letter	Tr.	Transpose
L. c.	Lower case (small letter)	r b.	All numbers refer to
")	Beginning quotation marks		sections in Chapter
("	Closing quotation marks		XVII.

II. Revise several of your own compositions in the same way.

P.

Plowing_x

The noon sun was shining down
 Sp. in all its glory when we arrived at the
 G.S. Sp. field, the sun baked earth looked hard
 Sp. and dry. A country bred observer would
 Tense see that our was to be a very difficult
 Conf. P. one. Fre- aunt Anne, Dorothy and I had
 L.C. promised Tom, the farmer that we
 would plow the last row of potatoes
 while he and his men had recourse
 G.W. to the festive board.

No 8

The mules, already harnessed
 Sp. to the heavy old plough, drowsily were
 sleeping while they waited for us
 4 to arrive. "This will be easy," I
 P. thought, and clasping the big plow
 handle excitedly, "Get up"! I called.
 Not a move did they make!

A shout of laughter issued
 Sw. from Dorothy. "It is not as easy as you
 think. Here, let me show you how. You
 16 and aunt Anne take the plough and
 I'll drive. Remember it's heavy and
 Tom said not to dig too deep. Get up, Dick!
 Come on, Dutch! Show them how to work
 17 St! St! ("

We were rewarded with a switch
 of the tail from Dick and a flattening of
 P. the ears from Dutch; nothing else. No amount
 of gentle coaxing or harsh calling would
 liven the beasts into action. They seemed
 quite content to leave the field unplowed.

All right, I'll show them!" called Dorothy, as she made her way across the field and returned with a stick fully 4 ft long. "You hold the plow, Margaret, and give x aunt Anne the lines, and I'll put some life into these onery creatures." With this last remark she gave first one mule and then the other a terrific blow. Off started the mules, dragging the plow, unt Anne x and I first to one side and then the other. "Whoa! See! Whoa!" I shouted, remembering only that I had heard Tom use these words. Not what they meant. However, my calls were in vain. The mules refused to stop, instead they continued to gain x in speed until we could no longer keep pace, but had to drop behind and watch them not only plow up the last row of potatoes. But also a field of tiny new tomatoe plants beyond.

Of course you cannot expect your teacher to mark your compositions in this way. If he did, he would have no time left for vital teaching. This code for marking errors will be valuable to you in revising your own work and in correcting themes of your classmates.

III. WHAT IS GOOD COMPOSITION: FORCE AND INTEREST

A composition may be both clear and correct and yet be feeble, dull, and uninteresting. It is only when we are in positive need of information for some practical purpose that clearness and correctness alone entirely satisfy us. We ask nothing more than these, if they include convenience, from a book of recipes for the kitchen, a guide to the operation and care of an automobile, or an explanation as to how to register for one's classes. For the most part, however, composition, to merit the adjective *good*, must have additional qualities; namely, *force* and *interest*.

Force through Proper Emphasis

PROPORTION

Which of the two following versions of the same theme do you prefer? Why?

ALMOST SONGBIRDS

(First Draft)

Another boy and I had been chosen to sing a duet in the church program one Easter. Every Sunday for an hour after Sunday School we had practiced diligently, and the day before Easter, with five rehearsals behind us, we were fairly well prepared.

On the eventful day we went to church determined to make our number the best on the program. We sneaked up the back stairs to look at the congregation. The church was crowded. We looked at each other, and found that both of us were suffering from unexpected stage fright. On cushioned feet we stole softly down

the stairs, through the hallway, and out into the air. Once there, we dashed madly for home. Needless to say, this was not the last we heard of the escapade. Our mothers saw to that.

A Pupil's Theme

(Second Draft)

Softly Hal and I stole up the creaking back stairs of the church. We pushed open the door. What had always before looked like a small church with a smaller congregation to-day seemed to be a vast auditorium with untold millions of people seated in it. The Easter program was in full swing.

A shock-haired boy who was a terrible sissy was struggling through the squeaking strains of a hymn, ground out on an undersized violin. He finished, and there followed a prolonged pause, while the boy took his seat and a little girl of six went up to the platform. Hal looked at me, and I looked back at Hal.

"G-g-gee! I don't want to sing, do you?" he stuttered. I shook my head. No words would come. After five Sundays of untiring practice and brave determination to make our duet the best number on the program, here we were with stage fright.

"I know I'll forget the words," I managed to gasp.

"So will I. How does it begin, anyway?"

"We were crazy to say we'd sing."

We looked back into the church. The people were listening with stony eyes or amused smirks to a six-year-old girl baby who wanted to be a little sunbeam.

"Say," whispered Hal, "let's —"

"All right," I nodded.

On noiseless feet, slowly and cautiously, down the steps, through the maze of hallways, and out into the wide world, we made our escape.

"So long," said Hal. His voice still sounded hoarse and funny. "Say, what you goin' to tell your folks?"

"Dunno," I mumbled, looking over my shoulder, for my own voice sounded startling loud. "Let's — let's lie down with headaches."

"All right," he agreed. "So long."

Ingloriously we fled to our homes.

The second version of this incident is longer than the first. This is due to the fact that the pupil in revising his theme gave more space to the feeling of the small boys as they waited for their turn on the program and thus enabled us to realize the experience better. Hence we are more deeply interested by the second form of the account. The difference in the two versions is one of proportion, of emphasis. The portion of the narrative that is important is made to stand out by means of added details.

One way of securing force is by compressing less important parts and giving in sufficient detail the points that you wish to emphasize.

POSITION

The first draft of *Almost Songbirds*, pages 64, 65, begins with an item not important in this story. That the boys had been duly appointed to sing might be taken for granted from the fact that they were waiting their turn on the program. The revised theme starts at once with their cautious approach. It not only gives us the characters and the place of the story, but also suggests the mood which the writer intended to emphasize. The five weeks of practice, a detail with some value because it makes the stage fright funnier, is not important enough to be kept at the beginning. The essential thing is the way the boys felt. "Dive in!" is an excellent motto for beginning a composition or a paragraph. Begin at once with something which will pave the way for the idea or the impression which you wish to emphasize.

The first draft of this theme closes with a detail which, again, is outside of this particular story. The second draft, page 65, closes with the inglorious flight home. The end of a composition or paragraph is even more important than the

beginning. You should leave your reader or listener with a clear-cut impression of the point you mean to emphasize. A composition or paragraph should have a firm close.

In informational composition the rule to begin at once with the point to be emphasized requires frequently that the beginning should be a topic sentence or topic paragraph that will inform the reader in so many words: "This is what I am driving at." The rule of a *firm close* frequently means a summary sentence or paragraph which will leave the reader in no uncertainty as to what you have tried to explain or what you have meant to prove.

Force may also be secured (1) by beginning with some detail or statement which paves the way at once for the important idea or impression to follow, and (2) by closing with some detail or statement which leaves a clear-cut impression of the point to be emphasized.

PRACTICE

1. Write emphatic beginning and closing sentences for the theme *A Rough Voyage*, pages 37, 38. Read these sentences aloud in class and decide which would make you most eager to read the rest of the story.

2. Write emphatic beginning and closing sentences for a theme on some subject of your own choice. Read these aloud in class and vote for the ones which make you want to hear more.

3. Write complete themes on subjects from your personal list. Appoint the best reader in the class to read the first and last sentences of each aloud. If these sentences are so interesting that the majority of the class want to hear more, have the reader continue through the whole theme. When he has finished, suggest any possible improvements in proportion.

4. Rewrite *A Rough Voyage*, omitting unnecessary details, compressing unimportant ones, and giving the greatest amount of space to the one which should be emphasized.

5. Select a successful theme you have written this year and revise it for emphasis.

(a) Improve the proportion of parts.

(b) Write more emphatic beginning and concluding paragraphs.

(c) Submit the original and revised themes to your classmates to determine to what extent you have succeeded in improving the theme and how you might give it still better emphasis.

Force through Vividness

Forcefulness in speaking and writing is dependent largely upon the author's choice of words and phrases. Many words, at least in their literal meanings, are abstract and colorless. They affect us but little; they leave us cold and unmoved. Other words, especially if they are given a new turn of expression, have power to stir us like a trumpet call. Poets above all surpass in their ability to give to words new and powerful appeal. The young Bryant said that when he first read Wordsworth's poems he felt as though a spring of cold water had gushed up into his face. But orators, novelists, essayists, historians, geographers, naturalists, and even conversationalists who attain success in the use of English all have this power. What it is you will easily discover in a few typical examples.

The value of concrete details and illustrations or comparisons are illustrated in the following expressions from Patrick Henry's speech in the Virginia Convention. Notice how much more forceful the specific expressions which he uses are

than the parallel general statements with which a less skillful speaker might be content :

*Concrete Expressions from
Patrick Henry's Speech*

- when a British guard shall be stationed in every house.
- lying supinely on our backs.
- until our enemies shall have bound us hand and foot.

Three millions of people —
Our chains are forged — their clanking may be heard on the plains of Boston.

Gentlemen may cry Peace!
Peace!

The next gale that sweeps from the North will bring to our ears the clash of resounding arms.

- at the price of chains and slavery.

The use of concrete comparisons or other figures of speech is frequently helpful in giving vividness to humorous as well as to serious composition. The following examples are suggestive :

- fleeting as a ferryboat shoe shine.

F. P. ADAMS

He felt like the symptoms on a medicine bottle.

GEORGE ADE

- so thin that she could fall through a flute and never strike a note.
- dumb as the man who thought a football coach has four wheels.
- about as neat as a coal-heaver's nails.
- about as much privacy as a statue in a park.

Her hair is like an exploded can of tomato soup.

His heart knocked like a Ford car trying to climb the roof of a Methodist church.

GELETT BURGESS

*General Statements Lacking in
Force and Vividness*

- when British soldiers are in possession of the colony.

- making no effort.

- until we are in the power of our enemies.

Many people —

The British have already begun steps to make us submit.

General Gage is in Boston.

Gentlemen may say there is reason for alarm.

We shall soon hear that war is begun.

- at the price of submission.

PRACTICE

I. Bring to class ten or more examples of particularly vivid or forceful sentences, some of which are serious and some humorous.

II. Imagine definite situations for the following general statements and write a forceful or vivid paragraph or sentence for each that your teacher assigns:

1. The consequences will be serious.
2. The necessity is great. Let me urge you to immediate action.
3. What other organization does as much as (The Red Cross, The Salvation Army, The Y. M. C. A., The City Welfare Association, or Organized Charities, etc., etc.) to relieve suffering? It is our duty to support this work.
4. I felt rather frightened.
5. He appeared poverty-stricken.
6. The culprit seemed penitent.
7. The storm was terrific.
8. It is cold to-day.
9. Those children are very noisy.
10. Something must be done to put a stop to lawlessness.

Originality

What makes the bromidic phrases listed under "Avoiding Verbal Horrors," pages 420, 421, sound overworked and tiresome? Many of them have not been used so frequently as most of the corresponding plainer expressions have been.

For one thing, conspicuous words, like glaring colors, grow tiresome sooner than less extravagant phrases or neutral colors. Plain words are more frequently associated with our common experiences and are richer in their connotations. *Mother, father, home, bread, hello, good-by, school, child, manliness, womanliness, gentleness* — words of various lengths, ori-

gins, and degrees of dignity, but suggesting experiences of everyday life — these are the words that wear far better than the ostentatious words ever will. These everyday words are the homelike words, and their very homeliness gives them deeper meaning to more people than fancy words could have.

Punch's facetious parodies on familiar proverbs illustrate the difference in the vividness of the two styles. "In the absence of the feline race, the mice give themselves up to various pastimes" would never have become a proverb. "Casualties will take place in the most excellently conducted family circles" would not have become part of our everyday thought as has Burns's whimsical observation about "the best laid plans of mice and men." The homely, the familiar, comparison or figure of speech is usually the one that will make an audience nod their heads in sympathetic agreement.

This does not mean that we are not to seek to increase our vocabularies, or that we should be afraid of unfamiliar words. There is always a good chance that what sounds difficult to us because of strangeness may be an everyday word to many other people. We should keep our ears open with the alertness that little children have for new words, judging the values of every new word by its expressiveness.

PRACTICE

1. Compile from your own reading (textbooks, stories, etc.) lists of homely words and phrases. If you include in your list any that the dictionary labels *colloquial*, *provincial*, or *slang*, label them thus in your list and be able to justify your inclusion of them on the basis of what they would mean to other people — their associations or connotation. Include several familiar proverbs such as "Don't count your chickens before they are hatched," and common idioms such as "pouring oil on the

troubled waters," "a tempest in a teapot," "turn up one's nose at," "showing a yellow streak."

2. Write a theme upon some proverb. Were you ever puzzled, when a child, by hearing your parents quote such proverbs as "Children and fools tell the truth," or "Little pitchers have big ears"? Did you ever "buy a gold brick" or "turn a grindstone" for some one else? Were you ever "penny wise and pound foolish"? Let your theme illustrate the way in which these familiar and sometimes homely phrases have come to be a natural part of our thoughts and speech.

3. Find in *Two Thanksgiving Day Gentlemen*, pages 235-238, good examples of original ways of saying things.

Interest of Subject Matter

Even after it had been reorganized, one could not say much in favor of the essay on *My Pets*, pages, 48, 49. The platitudes about the heroism of dogs are more or less what we all know and are not made appealing or vivid by any specific examples. In the details about Sport, however, a suggestion is given of something that is the writer's own. This is probably the point at which he should start rebuilding the theme for interest.

How might the writer's personal observation and acquaintance with dogs be developed?

Topic: My Pet.

Purpose: To show that a dog is the best kind of pet.

1. Qualities which make dogs good pets: comradeship, gratitude, loyalty, usefulness, protection. Sport as a good old pal. (*Hunting trips.*) Sport's ways of saying, "Thank you." Etc.

2. Possible objections to my choice: the family's objections to Sport and the way he won their hearts in spite of their objections.

3. Reasons why Sport was a more satisfactory pet than others I have observed.

Care in selecting him. (*Specific instance.*)

Kindness in dealing with him. (*Specific instance.*)

This outline includes all the principal points which the writer wished to make, and gives him a chance to tell us something that is his own, and thus to give his reflections on the merits of dogs a touch of originality.

Not all writing, of course, can be based wholly on personal observation. What we read and what we hear enter into conversation and composition rather largely. Where this is the case, the writer should not depend upon such vague, general statements as "In newspapers and magazines you often see items about how faithful dogs have saved the lives of their masters." What specific instance of such heroism have you read?

"Only the other day I read about a faithful little dog," the writer may say. "Her master was wakened by hearing her scratch and bark outside his apartment door. There was smoke in the building, and he barely had time to rouse the other tenants and clear the building. In the confusion every one lost sight of the little dog, but later she was found dead in her box in the basement, lying over her puppies whom she had gone back to protect."

Stories of this type are recognized by great daily papers as having news value, and the theme writer should realize that such concrete examples will add human interest to his reflections.

Subject matter to be interesting should be concrete.

PRACTICE

1. Come to class prepared to tell an interesting anecdote to illustrate a particular trait of some pet. Illustrate it from

personal experience, observation, or reading. Have your purpose (the illustration of a specific trait) clearly in mind, and work particularly for clearness.

2. Write an original theme on "The Best Kind of Pet," limiting your topic to one particular kind of animal. Have in mind, before you begin, the points you wish to make clear. Use an abundance of concrete illustrations, taken, if you wish, from the talks given by classmates under 1 in this exercise, and arrange these in unified paragraphs according to a carefully worked out plan. Judge the theme especially on the interest of its subject matter.

Economizing the Reader's Attention

The success achieved by any speaker or writer in holding attention is largely in proportion to his success in reducing the amount of effort required to grasp his thought. This is one of the main reasons why an abundance of simple detail and of forceful comparisons make a composition worth while. Original expressions, too, which flash the meaning vividly before the reader make understanding easy. For example: Roosevelt aroused the wrath of the nation with the phrase "embalmed beef," and effectively demanded scientific accuracy from authors of books for children in condemning "nature fakirs."

In economizing the reader's attention, simple words are usually best. *Sour* and *acid* mean the same thing, but the word *sour* is an older acquaintance, and its meaning is felt almost without conscious effort at attention. We may know what a speaker means by the phrase "to earn a sustenance" or "subsistence," but we probably unconsciously translate it in our own minds into the common idiom "to make a living."

Similarly, the concrete word requires less effort to grasp than does the general word. The general word calls up a confusion of images (see sections 59-61, Chapter XVII) and these must be sorted, the useless ones eliminated and the wrong ones corrected, before the image becomes clear. The specific word or expression calls up the desired image at once. To form a picture from a noun modified by two or three adjectives or from a verb modified by several adverbs or adverbial phrases obviously takes more effort than to form a picture from a single specific noun or a single descriptive verb. It takes longer to grasp "He walked in a businesslike and decisive manner with long steps" than *He strode*. Specific words require less effort at attention than general words.

Economy of the reader's attention is gained also by a careful arrangement of words, sentences, and paragraphs. These things are matters of emphasis and coherence. Put the main idea into the main clause; subordinate less important ideas; choose the subordinate conjunction which most exactly brings out the relationship of ideas existing between two clauses; phrase ideas of equal weight alike; put the most important words in the most important positions in the sentence—all of these are good maxims in this connection. The value of any one of them depends upon the degree to which it makes attention easier for listeners and readers. A sentence that reads clumsily, one whose meaning we cannot grasp without fumbling it over, is a poor sentence because understanding it requires too much effort. The same principle applies to the arrangement of larger units of composition, to the putting together of paragraphs. In the prevision or preliminary plan for any composition, keep in mind the people to whom you are to speak or for whom you are writing. We must always remember the other fellow.

"Regarding language as an apparatus of symbols for the conveyance of thought," says Herbert Spencer in *The Philosophy of Style*, "we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result."

PRACTICE

I. What lesson has recently been most difficult for you to master? Analyze the reason for your difficulty in terms of effort to keep your attention fixed on the lesson.

II. Rewrite each of the following sentences so as to make it simpler and easier to grasp. Make two or more sentences if you need to.

1. He received a majority of the votes and attained his ambition.
2. The program was to be given in the square and we decided to be on hand early, but when we arrived we found we were an hour ahead of time and must find some way of occupying ourselves or we should get cold standing around.
3. Theodore Roosevelt was President and he greatly enjoyed playing tennis.
4. I heard the story with much concern which was one of the worst accidents they have had.
5. He got the appointment because he is a good student, works hard, and in fair competition.

Avoiding Monotony of Sentence Structure

John Wheelright was the founder of Exeter. He was born in Lincolnshire, England. He was graduated from a university and was ordained a minister. He, like many others, came to America to seek religious freedom. He landed in Boston in 1636. He soon was given a church in the colony. He had a smooth life there for a time. He was banished from the colony, however, and lost his rights as a citizen because of certain heretical statements he made.

He came to New Hampshire after he was banished. He was followed by many of his faithful parishioners from Mount Wollaston where he had been pastor. With these people he established the little settlement that later grew into the town of Exeter.

A Pupil's Theme

The above paragraph is correct and clear. It tells interesting facts. Nevertheless, it grows tiresome because the sentence structure is monotonous. The writer has done well to keep the subject of his paragraph, John Wheelright, Founder of Exeter, clear. Without sacrificing this clearness, however, he might by a few very simple changes have avoided the monotonous sameness of sentence structure. Read the revision, noting carefully what changes have been made in the arrangement of the sentences:

John Wheelright, founder of Exeter, was born in Lincolnshire, England. After graduation from a university he was ordained a minister. Like many others, he came to America to seek religious freedom, landing in Boston in 1636. He was soon given a church at Mount Wollaston, where life went smoothly until, because of certain heretical statements, he was deprived of his right of citizenship and banished from the colony. After his banishment he went to New Hampshire, followed by many of his faithful parishioners. It was this little band, with Wheelright as their leader, who established the settlement that later grew into the town of Exeter.

The surest way to discover whether your style is monotonous is to read your theme aloud or, better yet, to get a friend to read it aloud. The need for greater variety of sentence length or structure is much more easily detected by the ear than by the eye. Monotony of style may be avoided by the occasional placing of a phrase or subordinate clause at the beginning of the sentence, by using some simple, some compound, and some complex sentences, instead of constructing all alike, and

by the occasional use of periodic sentences. One should never sacrifice clearness for the sake of variety of form, and should usually let the order of words and construction of the sentence be determined by coherence and emphasis.

PRACTICE

Rewrite the following paragraphs, avoiding monotony of sentence structure :

I

The submarine dates back as early as the thirteenth and fourteenth centuries. Some ideas along this line of invention had begun to develop at that early date. The first undersea boat of any importance, however, was invented by Cornelius Van Diebel in 1624. This boat was made of wood and propelled by oars. It made one trip of six miles on the Thames. Its depth was only about six feet under the surface. France became interested in undersea boats a few years later. No steel boats were known, though. A wooden boat could not stand the pressure of water at a very great depth. These early experiments cost many lives.

The first real submarine was made by David Bushnell, a Yale graduate, in 1776. This was a wooden boat, too. It was reinforced by copper plates. It was used to help blow up the English fleet in New York harbor. It had no torpedo tubes or other devices of destruction. It could stand quite a water pressure. It was able to dive beneath a large ship and attach a timed mine. This boat did not prove to be of much practical use.

All the leading nations, particularly Germany, must have kept on working at this problem. The United States had backed John Holland since 1893. He made some very successful experiments. He devised a steel boat propelled by steam at first. He experimented with electric power in combination with oil driven engines later. His first work was not a success but he gained new ideas from some of his failures.

The submarine did not make a decided advance in development until the World War. It was easily seen at the outbreak of the war that submarines would probably be one of the biggest factors in

the war. The United States began at once to build extensive shipyards for the construction of these boats.

Many types of submarine were built. The "S" type was one of the most efficient. This type was made as a single shell steel boat. It was propelled by electricity in combination with oil engines. Oil is burned when the boat travels on the surface and the smoke can pass off in the air. Electric power is used when the boat is under the water.

A Pupil's Theme

2

I suddenly realized I had not studied my history and it came the first period. I knew I ought to study it but I preferred reading a novel. I decided I would finish the chapter of my novel and perhaps I would have time to study after I got to school. Some of the boys came by and we had a lot of plans to make, so the bell was ringing when we got to school. The classes were passing and I hurried to my locker and left my things and reached the class barely in time. I got into my seat and the teacher asked me to go to the board and draw the map for the day's lesson. I didn't even know what the lesson was and so I could not very well draw the map for it. The next morning I knew the lesson and was all ready to put an excellent map on the blackboard, but she did not call on me at all that day.

A Pupil's Theme

IV. PARAGRAPHS

Purposes of Paragraphs

When we glance at a long, solid block of print or writing, it looks uninteresting, and we instinctively think, "How dry!" The composition may not be dry at all, but the solid page with no break indicates that the development is long and involved, and looks forbidding. That is one reason why a book with conversation is more likely to appeal to us at first glance than one without it.

There is a much more important reason for paragraph division, however, than that of making the page look easy. The real reason for dividing any large topic into smaller parts or paragraphs is to mark the division between the thought units that bear on the main topic, in other words, to mark the sub-topics. If we have a number of things to say about a subject, there are too many to say in a single paragraph unit, and we must break the composition into several paragraphs.

The paragraph indentation tells us, "Here is another phase of the subject." Even in speaking, such paragraphs or thought divisions are usually marked, perhaps by a shift of the speaker's position, by a slight change in his inflection, or in some other way that makes it easy to follow the progress of his idea. Simply indenting the line at regular intervals therefore does not make paragraphs.

A paragraph must always be thought of as a little composition in itself.

PRACTICE

I. Divide the composition given below into paragraphs, writing the first and last sentence of each to show clearly where you would make the division. Make an outline, writing a clear statement of the subject of each paragraph. Be ready to give in class your reasons for the divisions you have made.

THE MURDEROUS FLY

It is now coming to be understood that the house-fly, with the assistance of the members of its family that have gone before, has killed more men since time began than has any other creature. The human beings that have been slain by lions and tigers, killed by wild bulls, bitten by rattlesnakes, slaughtered by man himself in his wars are but a handful as compared with the multitudes that have died because of the house-fly. Its chief method of murder is by carrying disease germs from place to place and fastening them on people who otherwise would remain well. It is no uncommon thing for the fly that comes in by your kitchen window to bring with it from one million to six million bacteria that quickly multiply into billions. How, you may well ask, can any one know that there are six million bacteria on a given house-fly? The answer is that there is a method of counting them. A scientist may capture such a fly. He may put it into a quart milk bottle that is half full of water and shake thoroughly. Thus are the germs washed off the fly and distributed through the water. Then he may take a tiny particle of this water, perhaps a millionth part of it, and place it on a slide under a powerful microscope. He may count the bacteria in that particle. There may be six of them. He multiplies that six by the number of such particles in the bottle, a million. The sanitary officers of the United States Army discovered during the Spanish-American War that it was the house-fly that broadcast typhoid among the troops. By the time the World War came, so thorough had the understanding of the methods of combating the fly become that, with the further help of vaccine, that great conflict was fought almost without the appearance of typhoid.

The Outlook ¹

¹ Reprinted by permission.

II. For one of the following topics make a memorandum of at least three distinct thought divisions which would be suitable for development into paragraphs :

- | | |
|-----------------------|-------------------------|
| 1. Arranging my books | 5. On making apologies |
| 2. At the barber's | 6. Earning and learning |
| 3. The rehearsal | 7. Windows |
| 4. Sunday morning | 8. The unwritten letter |

Topic and Summary Sentences

Read the following quotation, noticing the relation of the whole to the italicized sentence :

With the growth and congestion of population in centers and the increasing complexity of our industrial and social life, the importance of local self-government has enormously increased. The local governments touch us at many more points to-day than does either the state or the national government; they regulate a far larger proportion of the concerns of our everyday life; and hence we feel the effects of corrupt or inefficient local government more keenly than we feel the effects of inefficient state or national government. We depend largely upon our local governments for the maintenance of the peace, order, and security of the community; for the protection of the public health; for the support of our schools; for the construction and maintenance of roads and bridges; for the care of the poor; and, if we live in a city, for protection against fire, for our water supply, and for many other services essential to our comfort and happiness. Finally, the larger proportion of the taxes we pay goes toward the support of local government — a fact which makes it very important that our local government should be efficiently, honestly, and economically conducted.

JAMES W. GARNER, *Government in the United States*¹

In order to make the topic of a paragraph very clear, the idea is frequently boiled down to a single sentence. A sentence which thus compresses the idea of the paragraph is called a **topic sentence**.

¹ Copyright, 1925, by American Book Company.

Frequently the topic sentence is the first one, as in the paragraph just quoted. Sometimes, however, the first sentence is a *transitional sentence*, used to link or connect the paragraph with the preceding one. In that event the topic sentence is likely to be the second one, though it may appear in any position. Instead of a topic sentence, there is sometimes a **summary sentence** at the close of the paragraph to epitomize the content of the paragraph. A long paragraph is likely to have both a topic sentence and a summary sentence.

In the paragraph quoted next, the topic sentence is the second one :

The form of local government existing in each state is such as the state itself provides, the national government having no authority whatever over the matter. *Such differences as exist are more largely the result of historical conditions growing out of the early settlement of the states, than of any pronounced differences of opinion among the people in regard to forms of government.* Since colonial times there have been three general types of local rural government in America : the town system, in New England ; the county system, which originated in Virginia and spread to other colonies and states ; and the county-township type — a combination of the first two forms — which developed in the middle colonies of New York and Pennsylvania and was carried to many Western states by settlers from the middle states, and is now the most common form to be found.

JAMES W. GARNER, *Government in the United States* ¹

The use of a summary sentence is illustrated in the next quotation :

The most interesting fact about the New England town meeting is the lively discussion which characterizes its proceedings. Any voter may introduce resolutions and express his opinion on any proposition before the assembly. One great advantage of this system of local government is its educative effect upon the citizens. It affords a means of keeping alive interest in public affairs and

¹ See page 82.

thus tends to develop a more intelligent citizenship. Important measures may be carefully discussed and criticized before the final vote is taken, and it is difficult to "railroad" or smuggle an objectionable measure through, as is sometimes done in the legislatures and city councils. Everything the officials and committees of the town have done is subject to be criticized; everything they are to do is subject to be regulated by the meeting. *The final action of the meeting, therefore, is pretty apt to represent the real wishes of the people.*

JAMES W. GARNER, *Government in the United States*¹

In exposition and argument the use either of the topic or of the summary sentence is a help to the reader, because a condensed statement of the content of each paragraph clears up any uncertainty as to what is being discussed at each stage of the article. Occasionally both topic and summary sentences are needed, particularly if the paragraph is long. For the writer, the use of topic and summary sentences in exposition and argument is a convenient device, since one is more likely to stick to the point in his paragraph if the subject matter is stated in a clear, definite sentence. Topic and summary sentences are also a help in making a point emphatic, because a concise statement of the most important point, given at the beginning and again at the close, impresses the reader with the vital part of the paragraph. The use of topic sentences serves as a guide, too, in arranging the parts of a composition in the smoothest and most logical order. If, in planning an oral or a written composition, the writer expresses the idea of each paragraph in a single sentence, he can see more easily just how far in his subject each division or paragraph will take him. In fact, even if in the final revision of a paragraph the topic sentence is omitted for the sake of variety, it is a distinct advantage in the first writing to pin oneself down to the formation of these definite statements.

¹ See page 82.

In narration a topic sentence is useful chiefly in such writing as news reports, where the important features of a story are often compressed into a single sentence at the beginning and are elaborated in later paragraphs. Study a few first paragraphs in any good newspaper to see how consistently this practice is followed.

A topic sentence should not merely announce the subject of the paragraph. To begin "I shall now tell you of some of the events in the life of Mr. Brown" is to waste words in a very dull statement. The statement should actually summarize the content of the paragraph; for instance, "Mr. Brown's life was a series of exciting events"; or "Mr. Brown's life was wholly uneventful if we think of an eventful life in terms of high excitement." Let the topic sentence really tell something, and not merely say that you intend to tell something.

PRACTICE

I. Find ten examples of topic statements among the selections quoted in this text.

II. Prepare to give an oral paragraph using one of the following topic sentences:

1. I like to remember how I earned my first day's pay.
2. We have rather unusual lunch hour arrangements in our school.
3. Kipling (or some one else) has long been one of my favorite authors.
4. The room had an air of primness.
5. Interesting possibilities of remodeling the old house attracted me.
6. It was hard to decide which puppy we wanted.
7. Our tool bench always has some odd job waiting for me.

III. Prepare to give an oral paragraph for which one of the following sentences will make a suitable summary:

1. Thus in fifteen years a small industry had grown to huge proportions.
2. In this way we transformed a barren field into a paying proposition.

3. Without this early training the colt would never have become so valuable a horse.
4. We concluded that after all owning a car was not an unmixed joy.
5. Since that time I have answered letters more promptly.
6. Hereafter, I shall read directions on all packages.

IV. Find in a text in some subject other than English an example of four or five consecutive paragraphs each of which has a topic statement. Bring this example to class and use it to demonstrate the advantage of such statements in following the development of thought.

V. Choose a topic from the list in Chapter I, page 42, and, without writing the paragraphs, write topic sentences for a composition of five or more paragraphs. Write out the second, third, or fourth paragraph in full to show how the topic statement would be developed.

VI. Bring to class a newspaper or magazine article containing paragraphs that furnish examples of topic and summary sentences.

A Reminder of Principles

In Chapter II, pages 44-52, you studied examples of the effect of *unity* in the paragraph as well as in the whole composition — and the effect of violation of the principle of unity. The theme *My Pets*, pages 48, 49, with the comments upon it, illustrated this.

The devices for securing *coherence* in the paragraph, like those for securing unity, are identical with those for securing coherence in the whole composition (see pages 53, 54) though the scale of application is smaller. Ideas must be arranged in logical order, and suitable connections must be made between the thought divisions. In the whole composition the thought divisions are paragraphs; in the paragraph the thought divisions are sentences. In the whole composition

the topic statement and the summary generally require a full paragraph each. Transition and connection are sometimes made by a single word or phrase, but often a whole transitional sentence or even a transitional paragraph must be used. In the paragraph the topic is given in a single sentence or even part of a sentence; so, too, is the summary. Transition within the paragraph seldom requires a full sentence; a transitional word or phrase is generally sufficient.

The principle of *emphasis*, too, applies to the paragraph just as to the whole composition. The devices are the same, the application on a smaller scale. The vantage-points — the beginning and the end — must be given to the ideas needing emphasis. To these ideas must be given, likewise, the greatest proportion of space. Attention may also be arrested by a change of construction — a short sentence in the midst of long ones, parallel structure, inverted sentence order — and by the choice of vivid and effective words.

PRACTICE

When you begin to fit together a picture puzzle, you take it for granted that the parts given you all belong to the same picture. Your task is to find where each piece belongs, where it will fit. Here is a sentence puzzle, a paragraph from a textbook on biology, with the original correct order of the sentences disarranged. The paragraph is as it stands as much of a *unit* as it will be when you have fitted the sentences together in their right order; but by doing this you will give to the paragraph what it now lacks, *coherence* and *emphasis*. When you have discovered the correct order, write the numbers the sentences now have as they should be arranged.

(1) When we remember that much of the milk used in San Francisco, Chicago, New York, and other large cities is from twelve

to thirty-six hours old before it reaches the consumer, and when we realize that bacteria grow very rapidly in milk, we see the need of finding some way to protect the supply so as to make it safe, particularly for babies and young children. (2) This is due in part to the fact that milk is often produced at long distances from the place where it is used, and must be brought first from farmers to the railroads, then shipped by train, taken to the milk supply depot, bottled, and again taken by delivery wagons to the consumers. (3) Milk is one of the most important food supplies of mankind. (4) During each successive handling and exposure to the air the milk receives more bacteria. (5) It is also one of the most difficult things to get in good condition. (6) This is done by pasteurization, a method named after the French bacteriologist, Louis Pasteur. (7) Some large milk companies pasteurize their city supply by a rapid method at a much higher temperature, but this slightly changes the flavor and destroys the enzymes and vitamins in the milk. (8) To pasteurize milk, the best method is to heat it to a temperature of not over 140° Fahrenheit for twenty minutes. (9) By such a process all harmful germs and most of the others are killed, and the milk does not sour so soon.¹

“Sometimes,” you may say, “there seem to be several ways to divide paragraphs.” Discussion of the paragraph division most desirable for the article on *The Murderous Fly*, page 81, no doubt showed much difference of opinion. Frequently, too, you may be uncertain whether a given item belongs in one paragraph or in another.

The length of paragraphs and the points of division must be determined primarily by the need of clearness. *Which form will be easiest for my reader to understand at first reading?* is the question we must ask. If one way seems as good as another so far as the thought is concerned, we may let our decision be determined by the desire to avoid monotony. Para-

¹ The original of this appeared in *New Civic Biology*, by George William Hunter. Copyright, 1926, by American Book Company.

graphs all of the same length may grow tiresome. Sometimes length is determined by the need of emphasizing one idea. An important thought may be put into a rather short paragraph to make it stand out sharply to the reader's eye, while amplification of the thought may be left for the succeeding paragraph.

Topic paragraphs and summary paragraphs are likely to be brief. Paragraphs which mark a transition from one phase of a subject to the next are also usually shorter than others. In the essay *The Turning Point in My Life*,* pages 94, 95, the sixth paragraph — beginning "She went on, but I didn't hear the rest" — is an example marking a transition from the first part of the essay to the second.

There is often a difference between the length of paragraphs in exposition or argument and the length of paragraphs in narration and description. This applies, however, only to the general average; single paragraphs vary at will. Exposition and argument lend themselves more readily to logical grouping of ideas, and the paragraphs are both longer and more closely knit together. Narration and description gain vividness and quickness of movement through the use of briefer paragraphs. In narration the paragraph division is often useful chiefly in making clear who is speaking and in marking the entrances and exits of the characters.

PRACTICE

1. Examine a number of selections in this text and compare the length of the paragraphs. Choose several paragraphs of varying length and account for the difference.

2. Bring to class the current issue of a newspaper or a magazine for critical examination of its paragraphs.

Building Paragraphs

There is usually good reason to be suspicious of a paragraph consisting of a single sentence. Sometimes such a sentence may be a waif, lost, strayed, or stolen from the paragraph-family of sentences to which it is related. More often it is the beginning of an idea important enough to be included in the composition but lacking development. The writer has been too easily satisfied with simply making a statement instead of supporting and clarifying his thought for his readers by developing it further. How may one build up such ideas to make them clear?

One of the most natural ways is to give *details*. This we do constantly in daily conversation — when we tell of an event we have witnessed or participated in, when we describe persons or scenes, when we explain how something is done or made, or when we attempt to prove that we are right in some opinion. Talk would be dull enough if details were omitted, but of course it can become unbearable if every insignificant detail is included. Interesting and important points must be chosen.

Notice the details in the following paragraphs:

I

As we drove into the great gateway of the inn, I saw on one side the light of a rousing kitchen fire beaming through a window. I entered and admired for the hundredth time that picture of convenience, neatness, and broad honest enjoyment, the picture of an English inn. It was of spacious dimensions, hung round with copper and tin vessels highly polished. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smoke-jack made its ceaseless clanking beside the fireplace; and a clock ticked in one corner. A well-scoured deal table extended along one side of the kitchen, with a cold round of beef and other heavy viands upon it, over which two foaming tankards of ale seemed mounting guard.

Travelers of inferior order were preparing to attack this stout repast, whilst others sat smoking and gossiping over their ale on two high-backed oaken settles beside the fire. Trim housemaids were hurrying backwards and forwards under the directions of a bustling landlady; but still seizing an occasional moment to exchange a flippant word and have a rallying laugh with the group round the fire.

WASHINGTON IRVING, *The Stage Coach*

2

As he was about to descend, he heard a voice from a distance hallooing, "Rip Van Winkle! Rip Van Winkle!" He looked around but could see nothing but a crow winging its solitary flight across the mountain. He thought his fancy must have deceived him and turned again to descend, when he heard the same cry ring through the still evening air, "Rip Van Winkle! Rip Van Winkle!" At the same time Wolf bristled up his back, and giving a low growl, skulked to his master's side, looking fearfully down into the glen. Rip now felt a vague apprehension stealing over him; he looked anxiously in the same direction and perceived a strange figure slowly toiling up the rocks, and bending under the weight of something he carried on his back. He was surprised to see any human being in this lonely and unfrequented place, but supposing it to be some one of the neighborhood in need of his assistance, he hastened down to yield it.

WASHINGTON IRVING, *Rip Van Winkle*

These passages from Washington Irving are made up of detail. In the one case the purpose is simply to give a vivid picture; in the other instance rather insignificant and homely details are chosen for the express purpose of creating a convincing air of reality.

PRACTICE

Write a paragraph or more on one of the following topics, introducing details which will result in picturesque or realistic description, vivid and accurate narrative, or lucid and logical explanation:

1. An incident showing good sportsmanship
2. A character of your town (This type of characterization can frequently be made more effective by throwing it into narrative form. This enables you to bring in both description and conversation, as well as incident and comment by others.)
3. Newspaper publicity and the crime wave
4. Crime and the movies
5. A snap-shot from an observation tower or a high building
6. Too smoky for a smoker
7. Why cats should wear bells in spring and summer (Find facts about the destruction of birds by cats.)
8. The battle between man and the insects
9. An instruction book
10. Why it would not work — automobile, radio, telephone, washing machine, vacuum cleaner, etc. (Narrative-exposition)
11. When it would not work (Humorous narrative)
12. The feeling expressed by a picture or a piece of music

“The process of education,” said the president of an Eastern college in an interview given in part in the next paragraph, “is the process of taking advantage of a controlled environment.” What does he mean by “controlled environment?” He develops the thought partly by *reiterating* or *repeating* his statement in other, more concrete terms through applying his general statement to his college; partly by *comparison* of one’s environment in college and in later life with a chemical laboratory.

The process of education is the process of taking advantage of a controlled environment. During the four years that a girl is with us we try to give her the necessary equipment for her later life outside of college. But we do not give her an uncontrolled environment. [So far, this is merely a repetition of his thought in more concrete terms.] We tell the student that control is needed in a laboratory; that if certain precautions are not observed, definite disaster will follow. Then we say, “Go ahead and learn chemistry.” [Here he has developed his idea by a comparison.] It is our

duty to point out the dangers of the environment in which the girl works and lives. [This, again, is repetition of his first statement.] Fire law must be obeyed, or there is a conflagration. [A second comparison.] Other laws must be obeyed or there is apt to be a catastrophe. [Repetition, again.]¹

In this paragraph, then, there are two methods of development of an idea: *repetition of the statement in more concrete terms, and comparison with other things.*

Closely related to the method of development by comparison is *development by contrast*. Comparison, of course, shows likeness or similarity, while contrast shows difference or dissimilarity.

New England farmers have only recently begun to devote much time to the cultivation of their orchards and to realize that proper care of the trees is necessary. I can cite an instance of two farmers who, fifteen years ago, each averaged from three hundred to five hundred barrels of apples per year. To-day one of these men still averages about four hundred barrels, while the other does not produce enough for his own use. The farmer with the good output pruned his trees regularly and sprayed them when necessary. The other man could not see the need for spending so much time and money on apple trees, and to-day his trees are useless, netting him several hundred dollars out of pocket. On account of the increasing demand from larger buyers, however, more farmers are beginning to pay attention to the development of their orchards, realizing the fact that this will be one of their best paying investments.

A Pupil's Theme

Another excellent example of paragraph development through contrast is Addison's discussion of *cheerfulness* and *mirth*.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of mind. Mirth is short and transient; cheerfulness, fixed and permanent. Those are

¹ Reprinted by permission of *The New York Times*.

often raised with the greatest transports of mirth who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind so exquisite a gladness, prevents us from falling into the depths of sorrow. Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment. Cheerfulness keeps up a kind of daylight in the mind and fills it with a steady and perfect serenity.

PRACTICE

Read the essay *The Turning Point in My Life* and be prepared to point out examples of paragraph development by repetition, detail, and contrast.

THE TURNING POINT IN MY LIFE

For a long time I had gone along, gripped with the belief that people were distant, unfriendly, suspicious, and critical, until I actually came to believe that the allotted portion of warm human friendship, happiness, and satisfaction was never meant for me. I had some few friends, of course, but the rank and file of humanity with whom I came in contact passed me by. I consoled myself with the idea that they did not understand me. My inner feelings, hopes, ambitions, my highest aspirations, even my fears, seemed unique to me. Of course, this is the pet delusion of youth, but I fostered my difference until it became a habit. I set myself farther and farther apart by drawing back into a shell of reticence. My New England ancestry manifested itself in an ever-growing repression. The world gave me a good living but turned me a cold shoulder. I was good looking but unattractive. I grew more and more introspective. I analyzed my own feelings minutely after each little hurt. I never allowed a wound to heal without first having probed it to the bottom. I was secretly proud of my sensitiveness — nothing thick-skinned about me. I longed with all my heart for warmth, and offered in exchange cold repression. I was continually pulling at right angles to the whole current of life.

And then — I was sitting alone one afternoon in one of the booths of our little ice-cream parlor when I heard my name men-

tioned directly behind me. I heard the kind of things that eavesdroppers usually hear of themselves. Fortunately, though it was not good *of* me, it was good *for* me.

"Yes, she'd be an addition to the club, but —"

A long pause here. My ears fairly strained themselves to catch the next.

"— so cold and distant. I just can't seem to get acquainted. If she'd only warm up just once, and give us half a chance to like her."

She went on, but I didn't hear the rest. My first impulse was to withdraw farther into myself and hide my hurt. I stopped just a moment. That instant's pause was the "to be or not to be" in my life. In the next few minutes for the first time I raised my head and looked at myself rather than within myself. What I saw was not flattering. I did some rapid and intensive thinking. I faced several disagreeable facts about myself, and resolved with grim determination to force myself out of my own repression.

I began the warming-up process by the simple act of compelling myself, if necessary, really to smile. My first attempts were met with ill-concealed surprise. But persistence worked wonders. Instead of diffidently avoiding people, I forced myself to take the initiative. I made myself inquire solicitously about our illiterate old huckster's boy when I really didn't care in the least. Gradually I found it less difficult to affect the solicitude. It became genuine. I began to find people warming up to me. It was a long laborious process, often painfully so. . . . That was several years ago. My whole world has been changing ever since. That insatiable craving for inner warmth has lost its edge. I get infinitely more fun out of living.

Last week a friend said to me: "I wish you'd take the visiting committee. We have a long list of shut-ins, and you have such a way —"

Audibly I said, "Surely, glad to do it," and inaudibly just, "Thank you, God."

*The Outlook*¹

In the interview with a college president, part of which was quoted on page 92, there is a good instance of paragraph

¹ Reprinted by permission.

development by citing an example, the use of a *specific* instance:

If there is a protest against the college environment, the girl is given an opportunity to voice that protest. Just now there has been a request from the student body for a change in curriculum. A conference has been arranged between a faculty committee and a student committee. The change will be made if it is found desirable.

*The New York Times*¹

The use of specific instance should not be confused with the use of detail or of comparison or contrast. In the last two methods likenesses or differences are brought out between the thing under discussion and other things. In detail, minor points and fuller particulars are furnished. In specific instance, one or more definite examples are given, to make clear what is meant.

PRACTICE

I. How many specific instances are given in the following paragraph on waste in appropriations for rivers and harbors?

It would hardly be exaggeration to say that one-third of our total appropriations for rivers and harbors has been wasted by the extravagant and unscientific system under which they have been applied. Projects are undertaken that possess no original merit, and the money is wasted by our method of piecemeal appropriations. A large improvement is recommended by the Board of Army Engineers and adopted by Congress. An item is inserted in the river-and-harbor-appropriation bill to provide a fractional part of the money necessary for completing the project. That satisfies the community and gratifies the Congressman from the district, but it does not accomplish the object of giving to the United States a scientific waterway system. A project is adopted estimated to cost ultimately a million dollars. An appropriation of fifty thousand dollars is made by Congress almost as a mere

¹ Reprinted by permission.

matter of course. This is not sufficient to conduct the work economically, or even to assemble the machinery and organization necessary to start the improvement. As a result these annual sums are largely wasted.

*The Saturday Evening Post*¹

II. Point out examples of specific instance in the theme about New England apple growers, page 93, and in the story *The Turning Point in My Life*, pages 94, 95.

Especially in explaining and arguing we find occasion to tell of causes and their effects, or to give an account of effects and of our conclusions as to the probable causes. In one of the three paragraphs which follow, the method of *cause and effect* is used by itself, in another it is combined with details, and in still another with contrast :

I

Van Dyck's nature was utterly unlike that of the Dutchman, Rembrandt — indeed, the two typify their countries — and he was incapable of searching into and comprehending the hidden depths of a personality to the extent that was not only possible to, but characteristic of, his great contemporary. The Fleming was essentially a courtier and carried this *into* his art; while the Leyden miller's son was a bourgeois in everything *except* his art, and even there his taste was sometimes execrable; but he was a seeker after truth, and what he sought he found. Therein lay his greatness, which will endure.

E. S. LUMSDEN, *The Art of Etching*²

2

Papers take moisture very differently according to their composition and hardness of surface. In preparing them, therefore, for printing they must be treated accordingly. A firm-surfaced paper, old or modern, can be sponged as vigorously as possible without any danger of the fibre lifting; but a soft paper, and particularly Japanese, cannot be touched directly with anything damp without being spoiled. The aim in every case is the same: to make the

¹ Reprinted by permission of The Curtis Publishing Company, publishers.

² Reprinted by permission of Seeley, Service, and Company, Ltd., London.

paper as pliable as possible without excess moisture remaining on the surface. To do this it is best to damp down over night. I use a couple of sheets of plate-glass, and usually sponge first one side of the paper and then the other; finally turning once more, sponge it out flat on the glass. The reason for this is that most tough papers take some time to swell, and the second sponging is not usually enough. It is necessary to get out all the air bubbles and creases, because when other sheets are piled on the first, the size of the swelling goes on increasing in ratio to the number added. Therefore I begin with the back, then the face, and finally swodge it down by rubbing the back, where there is no harm done if the fibre begins to come up. When the last is finished, I place the second sheet of glass over all and weigh down heavily with anything handy. I use a batch of old plates.

E. S. LUMSDEN, *The Art of Etching*¹

3

Then, Sir, from these six capital sources — of descent, of form of government, of religion in the northern provinces, of manners in the southern, of education, of the remoteness of situation from the first mover of government — from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your colonies, and increased with the increase of their wealth; a spirit that unhappily meeting with an exercise of power in England which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.

EDMUND BURKE, *Conciliation with America*

Applying Methods of Paragraph Development

For practice, it may be well to try first one of these methods and then another, since this sort of exercise helps both in fluency and in organization of ideas. One finds the various methods much more frequently combined, however, than used separately. In development by comparison or contrast, separate paragraphs may be used for the description of each

¹ Reprinted by permission of Seeley, Service, and Company, Ltd., London.

of the two things under discussion. Frequently several methods enter so evenly into a single paragraph that it is difficult to name the predominating method.

PRACTICE A

Write paragraphs of from seventy-five to one hundred words on as many of the following topics as your teacher assigns, indicating at the bottom of each paragraph the method of development that you have used. In reading your paragraphs in class, do not tell in advance which methods you have used, but wait to see whether the class can discover for themselves. They will tell you also whether the method is so very obvious that interest in the theme is weakened.

1. Before and after :
 - (a) A medicine advertisement (imaginary ; a burlesque on a popular type of patent medicine advertisement)
 - (b) My sixteenth birthday
 - (c) The storm
 - (d) The Santa Claus myth was exploded
 - (e) Christmas (a mischievous small boy who believes that Santa rewards the virtuous and passes bad boys by)
 - (f) The fire
2. Advantages of a high-school education
3. One reason why I prefer the seashore for a vacation
4. A new plan in our school
5. Helping the freshman
6. An advantage (or disadvantage) of daylight saving
7. Swimming awards
8. A thing I dislike to do
9. A project that ended unexpectedly
10. Scientific shopping
11. The reason a certain clerk always clinches his sale
12. A blue day
13. An argument for —— as a life work

14. The service performed by the (mailman, miner, conductor, doctor, lawyer, etc.)
15. What the Junior Red Cross has done for our school
16. One thing the high school has done for me
17. An attractive street
18. Getting rid of mosquitoes
19. A man who makes every word count
20. Hats of five years ago

PRACTICE . B

I. Here are several selections which are typical of the excellent material to be found in our better magazines. Has each a topic sentence? If so, where does it stand? Has each a summary sentence? Bring to class a memorandum of the points made in each paragraph.

I

And now, he pretends to complain, all this charm of simplicity in English life has been destroyed by the introduction of iced drinks, the telephone, electric lights, elevators or "lifts," the taxicab, American agricultural machinery, and modern housing for factory workers. Has he ever climbed three flights of stairs to his lodgings in a respectable house in Craven Street? Well, I did on my first visit to London forty years ago, and I much prefer a modern elevator. Has he ever tried to shave by candlelight in an English inn of the early 'eighties? Well, I have, and I much prefer electric light. Has he ever swung a scythe on an Adirondack farm in the days when that beautiful mountain region was reached by dusty stage-coaches? Well, I have, and if I were an agricultural laborer I should regard Cyrus McCormick and Walter A. Wood as public benefactors. He thinks that the modern ocean liner "with elevators and fireplaces and swimming-pools and Ritz restaurants" is out of place on the ocean, and deploras the disappearance of the deep-water sailer, "the old shellback taking his trick at the wheel." Has he ever taken his trick at the wheel? Well, I have, off the Cape of Good Hope when our thirteen-hundred-ton bark was yaw-

ing its way through rain and sleet in a hurricane, when the "shell-backs" on watch could keep their fingers from freezing only by pulling woolen stockings over their hands and arms, and I understand the charms of steam or electric steering gear.

LAURENCE F. ABBOTT, *Those Good Old Times*¹

2

Among the causes of financial loss to the American public, one which is not usually enumerated is failure to consult a lawyer at the right time. There are certain deep-seated prejudices against lawyers as a class which, consciously or unconsciously, lead many people to exult in the fact that they have nothing to do with members of this important and necessary profession. For instance, there is the idea that lawyers thrive on lawsuits and that to engage an attorney is to contract for trouble. Again, there is the idea that because lawyers make their living by charging fees for their services, they will overcharge for a slight service. Other notions, half-founded in fact, prevail. The result is that thousands consult a lawyer *after* difficulties have begun rather than *before*. Legal advice, like medical advice, is best taken as a preventive.

WILLIAM L. STODDARD, *Consult a Lawyer*¹

3

For many years there has been a group of the Indians' friends whose main object is to make the Indian over according to a white pattern. More recently there has drawn together a group of the Indians' friends whose souls are set upon preserving the Indian, unspoiled, as a work of art. On the one hand there are those who would have the Indian tribes go forward to what we call civilization; on the other hand, there are those who would have them go back to what they conceive to be a kind of barbaric Arcadia. One group would replace the Indian's feathers, as Kemal Pasha has replaced the Turkish fez, with the European hat, as a symbol of his new status; the other would have the Indian keep to his native headdress, as a symbol of his ancient heritage. Between the

¹ Reprinted by permission of *The Outlook*.

missionary group (if we may call it so, though not all missionaries are in it) and the artistic group (if we may call it so, though not all in it are artists) has waged a strange sort of warfare. Instead of shooting at each other, each group of zealots aims its shots at the Office of Indian Affairs, which stands perforce between the lines.¹

II. What is the main method of paragraph development in each of the following excerpts? Has each paragraph a topic sentence? Has each a summary sentence? In one paragraph the topic sentence is several sentences removed from the beginning.

I

The Christmas Seal is a long-established Christmas idea. It originated here through Jacob Riis's description of a Danish custom and through the suggestion of Miss Emily P. Bissell. Its use in the fight against tuberculosis was authorized for eleven years by the Red Cross, but now for several years it has been managed independently by the National Tuberculosis Association and its fifteen hundred local branches. Last year 425,000,000 seals were sold. This year it is hoped that the number will exceed the billion mark. What these tiny stamps have done to help bring about the undoubted gain in this fight for health and safety, for public education and human sympathy, is more easily felt than told.¹

2

Those are fair lands to the south of us. In them there still flourishes the spirit of the conquistadores. Spanish and Portuguese civilizations there reach their best flower of modern days. There still survives the art of those artistic mother countries. There still linger the great traditions of old Spain. In that direction should flow the tide of our American tourists which now each year follows the Gulf Stream to Europe. No North American in search of pleasure and interest will fail to find them in South America. No thoughtful countryman of ours will regret the touch with the language, the art, and philosophy of our sister republics to the south.

¹ See page 101.

No statesman of ours can fail to benefit by the exchange of ideas with men of his own class who are engaged in solving the problems of those lands, which in many respects are much the same as our own. No North American business man whose wares reach foreign markets can afford to ignore a field which by propinquity and close identity of interest invites our enterprise. For me on my journey the charm and the interest were constant. In closing I can but reiterate what I said in the beginning, that two regrets were mine in visiting South America — the one that my visit had been so long deferred, the other that, like youth and life itself, it was bound to have its end.

GENERAL JAMES G. HARBORD, *My Visit to South America*¹

3

The question may be asked, What does the establishment of National Forests on military reservations mean to the country, and how does it fit in with the Forest Service programme of forest extension? From the military view point, reforestation provides a happy answer to the question of how we shall keep our large military reservations busy and at the same time make them available for military purposes. But this is perhaps not the greatest significance of this move. The Reforestation Act of June, 1924, was the result of an insistent public demand for a comprehensive development of our fast disappearing forest resources. Under present conditions, it is only a matter of simple arithmetic to estimate the end of our forest resources if vigorous and effective measures are not taken materially to improve our timber production. The larger forested military reservations are usually located within a reasonable distance of farming communities, and this presents an opportunity for the demonstration of the principles of forestry to the maximum number of people. This affords the Forest Service an opportunity to practice forestry in typical regions not heretofore covered by National Forests. MAJOR A. M. PRENTISS, *Trees Where Soldiers Trained*¹

4

In this situation of discrepancy between supply and demand as regards colleges and students, it is well to remember that the college

¹ See page 101.

is not the only education. Life educates, experience educates, reading educates. In an earlier generation the real education of Americans was obtained on the farms and in the forests, and the college was regarded as an offer of privilege for the exceptional and gifted. The question is not whether every boy ought to go to college just as he ought to go to school, but whether a boy is fitted by inheritance and native talent for a higher technical or scholastic college training rather than for some other form of mental activity. It is as naïve to think that every boy should go to college as that every boy should strive to be a painter or a statesman.¹

III. The following paragraphs are given for practice in whatever phase of paragraph writing either the class or individual members may especially need drill. Excerpts 1 and 2 are exceptionally good in transition. Excerpt 3 is an interesting introductory paragraph. Excerpt 4 might be studied for its combination of specific instance and detail. What methods are combined in 2? Examine each paragraph for topic sentence, summary sentence, method of development, variety in length, and construction of sentences.

I

Certainly, if I had been called in at the baptism of the new state, Czechoslovakia, I would far rather have stuck to the good old name of Bohemia. Bohemia has a familiar sound. It has acquired associations which are rather pleasant and exhilarating than otherwise. Moreover, Bohemia is not a controversial racial definition: rather is it a geographical and historical description, which therefore cannot be objected to by any of the component ethnic elements. Above all, the name of Bohemia reminds us of the essential fact that the new state is not an artificial creation of diplomacy, but that it is the resurrection of one of the most ancient commonwealths of Europe, whose history is closely bound up with the history of Europe.

CHARLES SAROLEA, *The Real Peace of Versailles* ¹

¹ See page 101.

2

The analogy between the Scotch and the Bohemians can be followed up even in the character and dispositions of the people. In this connection I must admit that the old word Bohemian might give to the Britisher an entirely mistaken notion about the Czech temperament. In the fifteenth century the hatred of the Hussite or Bohemian heretics was so bitter that the French and the English gave the name of Bohemian to the most despised of European tribes; namely, the gypsies. In more recent times novelists like Murger in his *Vie de Bohême* and like Du Maurier in *Trilby*, and composers like Puccini have associated the name of Bohemian with the idea of the free, undisciplined artistic life. But nothing could well be more unlike the legendary Bohemian of Murger, Du Maurier, and Puccini than the modern Czech. The modern Czech has many of the characteristics of the modern Scot. He has no attractive vices and he has many unattractive virtues. So far from being sentimental, he is hard-working and hard-headed. So far from being gay and frivolous, he is dour and generally in deadly earnest. So far from being easy-going and erratic, he is tenacious of purpose, he has learned from his German enemies the value of discipline. So far from having the charm of the artist, the Czech is singularly devoid of the outward graces. Indeed, it takes some time to discover the solid qualities — the honesty and the loyalty — under the ungainly exterior and the abrupt manner of the modern Bohemian.

CHARLES SAROLEA, *The Real Peace of Versailles*¹

3

When a child is born in the hamlets and villages along the banks of the "Blue Danube," a violin and a silver spoon are held up before its eyes as soon as it is safe in the cradle. If it reaches for the silver spoon, it is declared to be destined to become a merchant — or a thief; if it grabs for the violin, it is sure to develop into a musician. History does not definitely state that the child born to Herr Kapellmeister Johann Strauss at Vienna on October 25, 1825, reached for the violin; yet it is safe to assume that it did so with both tiny

¹ Reprinted by permission of *The Outlook*.

hands. This infant was destined to become one of the most famous musicians in the world, to be called the "waltz king," and to bewitch millions with his lilting rhythms.

ERICH POSSELT, *The Strauss Centennial*¹

4

Year by year the son's greatness spread, encircling the globe. Out of the music of *The Blue Danube* alone — Strauss wrote the melody one night on a pair of detachable cuffs, and then threw them with the wash for Frau Strauss to rescue — his publisher made a fortune. For ten years Strauss gave annual concerts in Petrograd; he was a frequent visitor to Paris, London, Berlin, and the other capitals of Europe. In 1876 he came to America and conducted at a mammoth concert held in Boston in honor of the hundredth anniversary of the signing of the Declaration of Independence. His compositions are numbered by the hundreds, and he could not recognize them all himself when he heard them played. Of his numerous operettas, *Fledermaus* is the most famous. What is it that makes his music enduring? The answer seems to be that his very soul was music and that — to use the words of a Viennese poet — "he threw his inmost heart into the world."

Ibid.

¹ See page 105.

V. SENTENCES

Recognizing a Sentence

Teachers wear out many red pencils writing "comma sentence," "sentence fragment," or "sentence structure" in the margins of themes, and pupils are sometimes very unhappy over these deceptively gay decorations. It ought not to be very hard, however, for you to avoid these marks by becoming able to discover when you are *really through* with a *complete idea*.

PRACTICE

I. Where should the sentence division come in the following theme? Reading the selection aloud will help you to decide at any points where you are uncertain.

There comes a time in the life of every individual when he feels that he is misunderstood I was twelve years old and I know that I was misunderstood and scorned by parents and friends alike it was like this three of my friends and I had worked out a project to tramp our way around the world like the vagabond H. A. Franck we thought we could be ready to start inside of a week if we could gain our parents' consent to stop school I had pleaded with my parents for hours but they ran true to form and after heartless ridicule they had commanded in stern parental style "You shall not go" I gave them one sullen reproachful look and retired into solitude to meditate upon the picture of myself enduring a life of bondage in school while my happier chums went adventuring over the earth that their parents would prove less cruel I did not doubt for a while I found solace in moping but that soon began to seem entirely too inactive so I tore my hair clenched my hands ground my teeth stamped

my feet and moaned after a little practice I found that I could moan quite beautifully — long piteous moans they were I contemplated suicide and even went so far as to write a note for the folks I told them not to mourn for me that I had no hard feelings and was in a better brighter land the whole idea though seemed rather sad to me it seemed selfish to deprive the world of my remarkable talents suddenly I had an inspiration I would spare my life and go on the stage and act in heavy tragedies and in this way make practical use of my ability in moaning and so with this as a goal once more I began my moans

A Pupil's Theme

II. Which of the following groups of words are complete sentences, and which are not?

1. The first occasion on which the British authorities showed that they put a practical value on the services of women.
2. When the Board of Trade issued an appeal to women to volunteer for war service.
3. During the first week of registration 20,000 women volunteered.
4. A very large number were employed in the munition factories.
5. The fact that the women of the nation submerged all their individual differences and aims in the greater purpose of working together solely for the cause of their country.
6. On June 27, 1918, legislation providing for vocational rehabilitation of disabled soldiers and sailors.
7. The blind, shell-shocked veterans and all those who had been gassed or otherwise wounded.
8. When their health had been restored, vocational training was offered them.
9. Agriculture appealing to many as there are a number of courses of specialization open in this line.
10. The manager of the veterans' bureau was required to judge each man, to try to ascertain what line of training would be best suited to the individual and whether college training or practical work should be given.
11. A four-year course in general agriculture with a B. S. degree, a two-year course, shorter courses, special courses such as poultry, forestry, horticulture, floriculture and correspondence courses.
12. While in training, the men were carefully looked after physically.

A **sentence** is a group of words expressing a complete thought. The thought may be made up of more than one part, but the parts must be closely related. Grammatically, the group of words must form at least one **independent**, or **principal clause**. In other words, it must be able to stand alone. If there are two or more independent clauses, they must be either separated by semicolons or connected by coördinating conjunctions. Notice these examples :

The women were reached in various ways. (One independent clause.)

Articles on thrift were widely published ; pledge cards were sent to women's clubs and similar organizations. (Two independent clauses.)

Twenty thousand women volunteered, but employers were not yet ready to take care of the situation, and so the call to service was at first followed by disappointment. (Three independent clauses.)

More often, where there are several parts to the thought of the sentence, some of these are found to be of minor importance and are subordinated ; for example :

As employers were not yet ready to take care of the situation, the first call to service was followed by disappointment.

In this sentence there is one principal, or independent clause, and one **subordinate** or **dependent clause**.

Two sorts of error in sentence construction are found most frequently : first, failing to realize when the end of a sentence is reached ; and, second, thinking the end of a sentence has been reached when it has not. The following hints should prove helpful.

Do not string several sentences together as if they were one sentence. If several independent clauses belong in one sentence, use conjunctions to join them or semicolons to separate

them. Only in a genuine *series* of short clauses very closely related in thought is it permissible to use commas for separation. (See the last example under Chapter XVII, 69 d.) Failure to recognize the end of a sentence is called using a **comma sentence** or a **run-on sentence**.

While the officer was taking my number and lecturing me on the iniquity of fast driving, I was making good resolutions, I would keep down to thirty-five miles an hour, I would slow down at crossings.

Instead of a comma after *resolutions*, there should be a period, for at that point the first thought is complete. After *hour* a semicolon should replace the comma, as there is no connective.

Do not think that the end of a sentence has been reached until the independent clause has been completed, nor even then if a modifier follows. The incomplete parts that parade as sentences followed by periods when the forms are insufficient or before a thought is completed are no more than **sentence fragments**. Writing such fragments is the result of the following misconceptions:

1. *Participles are often mistaken for main verbs.*

Eighteen months later the War Office, having published a book called *Women's War Work* and listed under the head of "Munition Work Successfully Undertaken by Women" twenty trades and two hundred and five processes.

This group of words is not a sentence, for it has no predicate. *Having published* is not a predicate but a participle used as an adjective to modify *War Office*. *Listed* is also a part of the compound participle, *having published . . . and . . . (having) listed*; for *and* can be used to join only elements that are equal and hence cannot join a participle with a finite verb.

The group of words can be made into a sentence by changing either or both participles to predicates.

The War Office published a book, listing —

The War Office published a book and listed —

2. *Subordinate clauses are mistaken for independent clauses. Keep your eyes open for introductory words which subordinate the meaning of the clause.*

Plenty of women who were willing and eager to help the Government by giving their time to its service but had no organization until the Council of National Defense created the Women's Committee, April 21, 1917.

Here we have three verbs, *were*, *had*, and *created*, but they are all predicates of subordinate clauses. *Were* and *had* are parts of the same compound predicate in the relative clause the subject of which is *who*. *Created* is the predicate of the subordinate clause introduced by *until*, the subject of which is *Council*. The subordinating words, *who* and *until*, keep these clauses from being independent. The group of words has no independent or main clause. It may be made into a sentence by supplying a predicate — *There were plenty of women who were willing*, etc. — or by omitting the subordinating word and changing the relative clause into a main clause: *Plenty of women were willing and eager . . . but had no . . . etc.*

3. *A dependent clause or a long phrase which comes at the end of a sentence is sometimes mistaken for a new sentence.*

The use of the athletic field on three afternoons a week during September, October, and November had been reserved for the football team. Since otherwise there would have been no hope of our winning in any of the games with other schools.

What here seems to be a second sentence is of course only a dependent clause introduced by *since*. One of two things must be done. The period after *team* must be omitted, and *since* must begin with a small letter; or *since* must be omitted and *otherwise* must begin with a capital letter.

PRACTICE A

Divide the class into two teams for the following practice. Each team will score two points for every correct answer and one point for each error of the opposing side. Your teacher will serve as referee and score-keeper.

1. Point out the subject and predicate of each independent clause in the theme quoted on pages 107, 108 of this chapter.

2. Explain why each group of words in the second exercise, page 108, is or is not a sentence.

3. In the following selection all periods, and the capitals at the beginnings of sentences are omitted. Make all necessary corrections and be ready to explain your corrections in each case.

the White Mountains embrace the whole group of mountains in Northern New Hampshire extending forty miles from north to south and almost the same distance from east to west these mountains are the highest land east of the Mississippi River they are visible at a distance of eighty miles on the south and southeast sides

the White Mountains are rich in Indian legend one myth tells about the deluge that overspread the land every human being in the world was drowned except in the White Mountains where a single Indian and his squaw retreated and were saved by climbing the highest peaks they found protection from the rising water and preserved the race from extermination

the tops of the mountains are covered with snow from the last of October to the end of May during the months of July and August

they are sometimes white with a new fall of snow or sleet as the snow melts it reveals on most of the rocks mosses and lichens of many colors which serve as a background for the beautiful and brilliant flowers growing here and there in spaces sheltered by high rocks

PRACTICE B

Rewrite the following sentences, correcting all errors of clauses, punctuation of the compound sentences, and punctuation at the ends of other groups :

1. I fell asleep and slept until I heard the clock strike twelve, I awoke with a start, I heard voices, it couldn't be time for dinner yet, no, it could not be possible; but I got up hastily and went to the window.

2. Our city is growing. The population having increased 5000 in four years.

3. Airplanes will improve mail service in at least one important particular the air service is comparatively free from danger of robbery. Whereas the mail cars are not.

4. The most noticeable errors in the theme are those of incorrect sentence punctuation. The use of periods after groups of words which do not make a complete statement.

5. One of the white kittens which we had was a good cat. Though after she got bigger she went away and stayed a week one time. Not letting us know where she was.

6. Everything was quiet when I heard a nut drop, I looked and there was a beautiful gray squirrel. There was the little thief! Caught at last.

7. I closed the window, now I had him. I gave him some nuts, then I let him out of the window again. The squirrel made his home in the tree. Coming after nuts which I had in my pocket whenever he saw me, however some one must have frightened him away later.

8. It was the last quarter of the second period. The visiting team from Lakeside was leading by a score of seven to nothing. All of a sudden the home team got the ball and amid shouts and cheers Jim carried it down the field for a touchdown, then he kicked the ball over the goal, now the score was even.

9. In the kickoff Lakeside took the ball down to Queen's five-yard line, they were rushing the ball with a few yards' gain, now they were on the one-yard line.

10. The Queen's team got the ball on a fumble. On passes, plunges, and end runs they got the ball on Lakeside's three-yard line, then the timer said there were three minutes to play, now both teams were bound to win.

11. The wind was blowing a strong gale from the east and the river was full of white-caps. Hence my refusal to risk taking my sister out in the sailboat.

12. When she teased me I tried to persuade her that she ought not to go with me, nevertheless she was determined to go. Because the family have always spoiled her and allowed her to have her own way.

13. Every man was in his place; every signal was thoroughly understood. Although the team had been working together less than three weeks.

Grammatical Classification of Sentences

Sentences are classified, grammatically, as simple, compound, complex, and compound-complex.

A **simple sentence** has only one subject and one predicate, but either the subject or the predicate, or both, may be made up of more than one part.

Simple sentence — *I was twelve years old.*

Simple sentence, with compound subject — *Parents and friends alike seemed to misunderstand me.*

Simple sentence with compound predicate — *I gave them one piercing look and retired into solitude.*

Simple sentence with both subject and predicate of more than one part — *Parents and friends alike misunderstood and scorned me.*

A **compound sentence** has two or more independent clauses and no dependent clause.

Compound sentence — *For a while I found solace in moping, but that soon seemed entirely too inactive.*

Participial and infinitive phrases should not be mistaken for clauses. Demonstrative pronouns should not be mistaken for relative pronouns nor for subordinating conjunctions. The following sentence is compound — not compound-complex — in spite of *to tramp* and *to start*.

Compound sentence — We wanted to tramp our way around the world, and we hoped to start that week.

A **complex sentence** has one independent clause and one or more dependent clauses.

Complex sentences, with dependent clauses italicized — (1) I knew *that I was misunderstood and scorned*. (2) My parents had commanded, "*You shall not go.*" (3) There comes a time in the life of every individual *when he feels that he is misunderstood*.

A **compound-complex sentence** is one that is both compound and complex. It has at least two independent clauses, and at least one dependent clause.

Compound-complex sentence — I was twelve years old, and I knew that I was misunderstood.

PRACTICE A

Classify each of the following sentences as simple, compound, complex, or compound-complex :

1. I had pleaded with my parents for hours, but they ran true to form and in the typical stern parental style commanded me not to go.
2. I tore my hair, clenched my hands, ground my teeth, stamped my feet, and moaned.
3. After a little practice I moaned beautifully.
4. After a little practice I found that I could moan quite beautifully.
5. I contemplated suicide and even went so far as to write a note for the folks.
6. I wrote a note for the folks whom I was to leave behind me.

7. I told them not to mourn, that I was in a better, brighter land.
8. As time went on, however, the whole idea seemed rather sad to me.
 9. I would spare my life and go on the stage.
 10. I would be famous and act in heavy tragedies, and in this way make practical use of my ability in moaning.
 11. The heart of the student government in the school which I attended was the student council.
 12. The purpose of the council was to regulate the conduct, rules, social events, and activities of students at times when they were not under the direct control of the teachers.
 13. Because much time was lost in educating the whole student body to both sides of new questions and because it was felt that action in some lines could be speeded up in the council, various permanent committees were appointed to keep track of these problems and to do whatever minor things were necessary.
 14. The deportment committee had need of special power, and they were therefore allowed to act without the consent of the council, although they invariably asked the opinion of the Council before inflicting any severe punishment on an offender.

PRACTICE B

Without essentially changing the meaning, rewrite each of the following compound sentences to make it either simple or complex :

1. My bird was very cheerful and bright and I called him Bud.
2. I would take a piece of bird food and hold it up to the cage, and Bud would tease for it.
3. Every morning we were awakened by Bud's cheery song, and he seemed very much of a companion to us.
4. One morning I did not hear the canary singing, so I went to the cage and I found him dead.
5. The bird's funeral services were very solemn, and for a long while afterwards we put flowers on his grave.
6. Our dog was very intelligent, and we decided to teach him tricks.

7. Buster often stole my dolls and carried them to some remote corner of the garden, and I had to hunt for them a long time.

8. We spoiled Buster, and he would often snap at people passing the house.

9. I found a little gray kitten and had it for a pet for several weeks, but finally it disappeared and I saw no more of it.

10. Our old cat caught many robins that were destroying harmful insects, and we had her taken away.

PRACTICE C

Rewrite the following simple sentences, changing the participial phrases to subordinate clauses :

1. Our old cat *having grown very touchy and cross*, my father finally wanted to kill her.

2. The dog *having been gone* for a long time, we thought him dead.

3. The cat not *being very hungry*, decided to play with the mouse, before eating it.

4. *Feeding the chickens*, I noticed the cat playing near by.

5. Our rabbits must have run off, both *disappearing the same night*.

6. The squirrel *being very shy*, I always had to spend a long time looking for it.

7. The newspapers *being frequently controlled by politicians or big advertisers*, the public does not always get unbiased opinion on public events.

8. The middleman, *having acquired the limited supply of eggs, butter, cheese, and other produce* from one farmer, goes next to all the other farms, *purchasing their surplus goods* from them.

9. He now sells his accumulated stock to the village grocer, *having charged a very small amount* for his work.

10. The grocer thus *getting the goods of the entire neighborhood* at once, does not have to depend on supplies straggling in at any time.

PRACTICE D

Copy the following paragraph, supplying the correct sentence punctuation and labeling each sentence simple, complex, compound, or compound-complex :

How I love this tiny cottage I judge that the gnarled old wisteria vine must be many years old by the way it has climbed clear up to the roof have you ever seen a prettier frame for a picture than this window which the vine has been trained to form through it one sees the bend of the river, the island below, the steep banks on this side and the low meadows on the other I shall never forget this particular view for I saw it not only when I sat below here on the porch but, with a little broader extension, from my sleeping porch above the old vine has climbed over the screen of the sleeping porch too it is not trained back to form a window there but the leaves and blossoms are less thick than here so that one can see through them far up the river wouldn't you like to get that view yourself come upstairs with me and then tell me whether you do not agree that this is a home one could never forget

Correctness in Sentences

DANGLING PARTICIPLES

Approaching the central cluster from the southeast, the mountains came together at the gate of the notch.

The writer of this sentence did not mean that the mountains approached from the southeast. He meant that the tourist approached the central cluster of mountains from the southeast. *Approaching* must have a noun or pronoun to which it can claim relationship. In this case *mountains* is the only available noun. The sentence, therefore, is absurd. Participles, when not used as parts of verbs, should be thought of as adjectives and should not be left dangling in space without a noun or a pronoun to cling to, any more than an adjective would be left so. Revised, the sentence might read either of these two ways:

Approaching the central cluster from the southeast, the tourist sees the mountains coming together to form the gate of the notch.

The tourist usually approaches the central cluster from the southeast, where the mountains come together at the gate of the notch.

It is frequently preferable to expand a participial phrase into a clause. When not so expanded, the participle must always be definitely and clearly attached to a noun, usually to the subject of a clause or sentence.

PRACTICE

Revise each of the following sentences in two ways: (a) so that the participle explains or modifies the subject of the clause or sentence, (b) so that the participial phrase is expanded into a clause:

1. Jumping too hard, the trap door broke and the boy fell through into the cellar.

2. Leaning out too far over the railing, the trees and buildings below began to swim, and I feared I should fall off the tower.

3. Going to class late, the teacher had closed the door and would admit no tardy pupils.

4. Having overslept, the congregation were singing before my arrival.

5. Realizing that I had been rude, his good humor and courtesy made me resolve to be more careful in the future.

6. Going to lunch, a dog ran out and barked at me.

7. Studying English, my grammar and sentence structure have been greatly improved.

8. Having stayed out late the night before without mother's permission, my father said I must remain at home every evening for a week.

9. Having been caught eating the last of the cake that had been saved for tea, the cook was very angry with me and threatened to leave at once.

10. Not having prepared the lesson, the teacher decided to give us a written quiz.

11. Having practiced diligently, my music master was quite pleased with my lesson.

12. Being empty, the dog could get no food out of the garbage can.

13. Singing atrociously, the soloist was unwilling to praise the young woman's voice.

THE USE OF *AND*

The careless use of *and* to connect elements which are unequal is discussed again under 57, Chapter XVII. Refer to these pages (512, 513) for review of your former study of the conjunctions, which express various relationships between ideas.

And, as well as all other coördinate conjunctions, must be used to connect only grammatical elements which are equal. Thus a subordinate clause beginning with *which* must not be connected with a main clause by *and* or *but*. Sometimes a writer carelessly uses *and* when there is nothing at all in the sentence with which the word following it can be connected. This is the case in the following sentence :

Wrong: Here a broad road has been constructed *and* known to the Indians who formerly led their captives through it to Canada.

Usually the best way to correct such a sentence is to change the participial phrase into a subordinate clause. This gives the idea a proper grammatical connection with the rest of the sentence. Sometimes nothing is needed but to omit *and*.

Right: Here a broad road has been constructed along a trail which was known to the Indians, who formerly led captives through it to Canada.

PRACTICE

Examine every coördinating conjunction in the following sentences to find what elements are connected by it and whether it is used correctly. Rewrite the sentences, making all the corrections necessary. Be able to explain definitely what you have done and why you have done it.

1. Over 5000 miles are flown along this route daily and amounts to about 1,800,000 miles per year.
2. Betsy was a fine black horse and for a long time singled out by Robert as the kind of horse he would like to have.

3. The horse had been inclined to buck at first and often shooting her young master through the air.
4. In his pocket was a bright dollar and gripped tightly in his fingers.
5. The three prizes were awarded by the judges but my horse receiving none.
6. His luck at last turned and making him able to buy back his home.
7. We were a good half mile from shore and the waves growing rougher every minute.
8. It was then he received the happiest surprise of his life and which he will never forget.
9. It is a story telling about the Indians but which is so dryly written that one finds it hard to be interested.
10. The Antioch plan combines cultural study and coöperative work giving a broader education than the average college course and which has been warmly praised by leading educators.

TENSE FORMS

There are a few difficulties in the correct use of tenses for which an explanation is needed. For these it might be well to refer to 19, 20, 21, and 23 in Chapter XVII.

Most difficulties with tense seem, however, to occur in telling stories — or retelling them. These errors can be avoided by thinking of the events as happening at one definite time and sticking to that definite time throughout. The present tense is sometimes used for vividness, but the past tense is generally more natural and far more easy to use consistently.

PRACTICE A

Turn into the past tense the following little narrative. Notice that as it stands the present tense is used throughout.

Climbing on the chair, I powder and paint till I look like an Indian warrior. Next I slip on one of mother's dresses, a pair of high-

heeled shoes, and all the jewelry I can find. There are as many as three or four rings, a wrist watch and a bracelet, large sparkling earrings, and a long piece of tinsel pulled from a box which I keep hidden in mother's dresser drawer. The tinsel I wind around my head several times and tie. Finally I look into the mirror, glowing with pride and behold myself in all this gleaming array.

PRACTICE B

Rewrite the following paragraphs so as to straighten out inconsistencies of tense by keeping one definite time in the past :

1. The day of the examination has arrived. A shuffling of feet, a nervous rattle of papers, hoarse whispers, and hurried consultations filled the air with confusion. The door opened suddenly and in walks a strange instructor. Wild hopes are aroused. Could it be possible that — but no, our regular instructor had never missed a day and to have her miss an examination — well, even the most optimistic member of the class hardly expected that. The strange instructor clears his throat and begins, "This class will not meet to-day." He had no cause to say more. Hurried dashes for hats, coats, and the door, and in a minute he is left gaping vacantly at the empty seats. Later it was discovered that he had made a mistake and got into the wrong room with his announcement; nevertheless, we had no examination that day.

2. At three o'clock the crowd had gathered and at three blasts of the trumpet all eyes were turned to the stage. A man comes forward to read the prologue. Then the actors came forward and the play begins. The play lasts a little over two hours. When it had closed, a bit of amusement was furnished by a clown and the day's performance was over.

3. The building looked more like a tower than a theater. As I drew nearer I can see that the walls slant inward at the top, making the building resemble a huge thimble.

4. Just as I was rounding the corner, the ruffians attacked me. I ask them what they want and the leader says, "Your money." So I gave them my money and told them to go.

5. The clock was striking twelve when I awoke. There are voices on the porch. It couldn't be time for dinner! I got up hastily and went to the window. "Dinner ready?" sings out my brother's voice. Horrors! There are plenty of things for dinner in the house, but it will take an hour to prepare and cook them. My brother came in and with him our aunt Rose and uncle Henry. Never before had I felt more like boxing my brother's ears than to-day. Our Aunt Rose usually nagged terribly and was the crossdest person I ever knew. What will she say when she sees the house in such confusion. Worst of all, where is the dinner to come from?

6. I greeted them nervously and went into the kitchen to get dinner started. In a few minutes Aunt Rose came out and tells me not to bother much but simply to get a lunch as they wish to catch the one-o'clock train. Together we prepared a light lunch and when it was served every one was very kind and no one mentioned a word about the scantiness of the meal. When they left they thanked me for the good dinner and as my uncle was leaving he turns to me with a twinkle in his eye and says, "You will be a good housekeeper and cook some day if you keep up the good work." He emphasized the "some day" very precisely. After they had gone, I went into the house, but not to take another nap. I got the broom and gave the house a thorough cleaning, and by evening the pantry shelves are filled with food fit for the most particular aunts and uncles in the world.

IRREGULAR VERBS

Many errors come from the wrong use of irregular verb forms. Errors of this sort are generally due to carelessness, for the speaker usually knows the correct form when he hears it. A few of the most stubborn verb offenders are *come*, *become*, *begin*, *do*, *eat*, *beat*, *lie*, *lay*, *climb*, *dive*, *go*, *choose*, *rise*, *raise*, *show*, *blow*, *know*, *sit*, *set*, *see*, and *run*. Review the irregular verbs, drilling especially on those most troublesome to you personally. Chapter XVII, 14, will help with several of these verbs. Get some one to tell you when you use irregular verb forms incorrectly. Errors of this sort are very glaring.

PRACTICE

Correct all errors of verb forms in the following sentences :

1. It wasn't necessary to have spoken in that tone.
2. I just started to the train when I heard the whistle.
3. When my strength nearly gave out, two of our neighbors came along in an automobile and offered me a ride.
4. I just ask about you when you come in.
5. He attacted me without any provocation.
6. Before we could get to cover it begun to rain.
7. You could of prevented it if you'd tried.
8. My little brother ask to go to the moving picture theater.
9. The affirmative side has showed you the advantages of the proposed measure.
10. I would of gone if I'd knowed you was going too.
11. You know you hadn't ought to act that way.
12. Why don't you lie it down on the table?
13. The boys turned around and seen the policeman coming and then they run around the corner.
14. I did try but it wa'n't any use; everything I done only made matters worse.
15. The wind blowed up a rain.
16. He was choose by a large majority.
17. He dove under the water and come up in the middle of the lake.
18. He gets all het up and then goes out without his coat.
19. He eat too fast.
20. Have you went to the exhibition yet?
21. I have did seven pages of irregular verb exercises and I think I had ought to be excused from the rest.
22. I laid down a few minutes this afternoon.
23. She had lain the doll in its carriage.
24. It become a habit with us to set on the porch an hour or so every morning.
25. Can't you make that dog lay down?
26. He throwed the rock straight through the window.
27. He sat the cushions down and run back to get the baby.
28. I would of liked to have asked him a question but every one else begun to talk.

AGREEMENT IN NUMBER

Very odd combinations often find their way into print – still more often of course into the work of amateurs. It is generally lack of clear or vivid thinking that produces such a report as the following :

The class *was* advised to put off *their* picnic till the following week. Every member of that group of fifty boys and girls *were* willing to yield to the wishes of the faculty.

There are two rules for agreement in number, both of which were violated in the preceding sentences. They are :

1. A verb must agree with its subject in number.
2. A pronoun must agree with its antecedent in number.

Since *class* is a collective noun, it may be considered as either singular or plural, but the writer should stick to one number or the other throughout the sentence. The sentence should read either :

The class *were* advised to put off *their* picnic.

The class *was* advised to put off *its* picnic.

In the second sentence of the example the writer has forgotten the subject, *every member*, and has made the verb agree with *boys* and *girls*, which in this sentence is the object of a prepositional phrase. The fact that these plural nouns happen to come just before the predicate does not justify their governing the number of the verb.

Probably the writer of the following sentence would never say “costumes gives,” yet logically that is what he is guilty of saying :

Wrong: At Hallowe'en one sees in the streets many gay costumes, *which gives* the city a picturesque appearance.

The antecedent, *costumes*, is plural. Therefore, *which*, the pronoun referring to it, must be plural. Consequently, the verb used as the predicate of *which* must be plural to agree with its subject.

Right: At Hallowe'en one sees in the streets many gay costumes, which *give* the city a picturesque appearance.

Right: Very seldom does one find an American who is not proud of *his* native land (not "their" native land).

A common mistake of the same type is the confusion of number in referring to the indefinite pronouns which are considered to be singular. A list of these is given in Chapter XVII, 33.

A demonstrative adjective pronoun must agree with the noun it modifies. (See Chapter XVII, 34.)

PRACTICE

Rewrite the following sentences, correcting the errors in agreement. Tell in each case what the subject of the verb or the antecedent of the pronoun is :

1. The accuracy of his calculations are a cause of wonder.
2. Along this road is two deserted houses which gives the place a lonely atmosphere.
3. No pupil must leave the room unless they are given permission.
4. As each guest entered the darkened hall, they were greeted with the clammy handshake of a stuffed, wet, kid glove.
5. In school one makes friends of many interesting people which means much to him in later life.
6. The family stays in town until July when they go to their cottage at the beach.
7. There is many good books in this library which are well worth reading.
8. The dancing master made a courtly bow to each child as they left the room.

9. I think more students should attend the freshman games which gives him a chance to show his school spirit and encourages the youngsters.

10. There is some fine hunting grounds a few miles north of here.

11. Motion pictures are used, which makes school work more interesting, but grows rather tiresome when one gets used to having it every day.

12. The points of a good laying hen was discussed very fully.

13. Farming must be improved in order that the operators can afford to carry them on.

14. When we played school, if ever a child disobeyed me they certainly received their punishment.

15. London did not possess a theater, as they were built on an open tract of land across the river Thames.

16. Next we come to the Bad Lands which are southeast of the Black Hills. The land is rough and jagged, and because grass cannot grow abundantly few farmers inhabit them.

17. Another type of college student is the athletic student, and I have divided them into two sub-groups.

18. These sort of games are too rough for girls.

19. I don't care much for them kind.

20. He doesn't like those kind of hats.

MISTAKES IN THE CASE OF PRONOUNS

Wrong: The man asked him and I to go on an errand for him.

The man asked I to go on an errand for him.

Of all errors made in the case of pronouns, the incorrect and thoughtless use of the nominative where the accusative case should be used is at once most common and most offensive. Sometimes the error is reversed, as in the question :

Wrong: Why can't *her* and I help you?

Right: Why can't *she* and I help you? (Why can't she help you? Why can't I help you?)

A little careful analysis of the sentence in each instance, leaving out or separating confusing elements, will show the error and the needed correction.

In this correction it is important to distinguish between such errors as have been pointed out and the form of a pronoun used as subject of a noun clause. In the sentence, *He gave advice to whoever asked for it*, the clause *whoever asked for it* is object of the preposition *to*. *Whoever* is nominative because it is subject of the word *asked*.

Fuller illustrations of good usage in the case of pronouns will be found in Chapter XVII, 36.

PRACTICE

Rewrite the following sentences, correcting the errors in the cases of pronouns, and telling in each instance what change you have made and why :

1. This book belongs to both my sister and I and we take turns reading it.
2. He is motioning to you and I to come across the street.
3. When I was little, every summer some older member of the family took him and I to the circus.
4. Between you and I and the lamp-post, I don't believe he knows what he means.
5. Let him and I do it.
6. The Seniors gave the banner to we of the Junior class.
7. Nobody but I knows how hard it was.
8. Won't they and him have a jolly time?
9. When shall us three meet again?
10. Them other boys were not much help ; him and I did it practically by ourselves.

PUNCTUATION WITHIN THE SENTENCE

A student's difficulties with punctuation are usually due to two things :

1. Faulty habits formed in earlier years.
 2. Lack of intelligent determination to form right habits.
- The cure is intelligent, determined *practice*.

PRACTICE

Write one sentence each to illustrate the rules for the following :

1. The use of the question mark. (See Chapter XVII, 65.)
2. The use of the semicolon between independent clauses in a compound sentence. (See Chapter XVII, 67, 68.)
3. Each of the uses of the capital letter. (See Chapter XVII, 63.) Bring these sentences to class to dictate as part of a drill lesson in punctuation. Divide the class into two teams for this drill and take turns writing the sentences on the board.

THE APOSTROPHE

As the apostrophe is commonly used for only two purposes, it is rather strange that so many pupils should have trouble in applying the rules. These purposes are :

1. To indicate the genitive (sometimes called possessive) case of *nouns*.
2. To mark the place where a letter is omitted in contractions.

PRACTICE

1. Study in Chapter XVII, 7, 37, and 80 the uses of the apostrophe. Then write the possessive case of *boy, girl, baby, lady, woman, child, boys, girls, babies, ladies, men, women, children, Robert Burns, William Wordsworth, Charles Dickens, Henry James, Mr. Jones, Mr. Smith, the Ambassador to England, Charles, Charlie, James, John*.

2. Write sentences using contracted forms of *do not, did not, have not, must not, where is, who is, there is, they are, it is, she is, he is, you will, I shall, they will, are not, what is*.

3. Write a sentence for each of the rules concerning the use of the apostrophe. These may be dictated to the rest of the class as part of a drill lesson.

THE COMMA

Confusion about the use of commas to separate the members of a series is tied up with neglect in thinking out the list of items to be separated by commas.

Right: I was presented with books from mother, father, and other relatives.

It is better form to use a comma after *father*. (See Chapter XVII, 69 d.)

Somewhat Awkward: I would pick out a string of beads, a wrist watch or bracelet or perhaps both, and some large sparkling earrings, and from a little box which I kept hid in mother's dresser drawer I would pull forth a long piece of shiny tinsel.

This list is slightly harder to separate, on account of the parenthetical notes of explanation. What are the separate items?

1. Beads.
2. A wrist watch or bracelet or both.
3. Earrings.
4. A long piece of shiny tinsel kept hidden in a box in mother's dresser drawer.

If these items are to be included in one clause, *they must be made parallel in construction*. That is, they must be phrased as nearly alike as possible and separated by commas. The use of marks of parenthesis for the interrupting phrase gives greater clearness.

Better: I would then pick out a string of beads, a wrist watch or a bracelet or perhaps both, large sparkling earrings, and (from a little box which I kept hid in mother's dresser drawer) a long piece of shiny tinsel.

It is often better to make two sentences, or, if necessary, more.

I would then pick out a string of beads, large sparkling earrings, and a wrist watch or bracelet or perhaps both. Finally I would draw from a little box which I kept hid in mother's dresser drawer a long piece of shiny tinsel.

Most of the other rules for the use of the commas can be grouped under rules for setting off one part of the sentence from the rest. The most difficult of these, the rule for setting off non-restrictive clauses, is discussed under 42, Chapter XVII, and under "Clearness in Sentences," page 132.

PRACTICE

I. Study 69, 70, and 71 of Chapter XVII. Select five of the rules that are most apt to be violated and write illustrative sentences to dictate to the class. If you prefer, divide the class into equal teams and take turns dictating sentences to be written at the board by members of the opposite team.

II. Copy one of the following paragraphs, inserting all necessary punctuation. Be ready to quote the rule for each mark that you use.

I. Well do I remember it it was to be a duel to the death my opponent had taken up his position behind a gnarled old maple and I had taken refuge behind a stout horse chestnut tree the fight began ping a piece of bark was whipped across my face spat I sped my black bean on its way only to be disappointed by hearing it thud into the trunk of the maple a rapid exchange of shots followed in which I forgot myself and leaned slightly out thus exposing a portion of my body I gave an agonized yell and my bean shooter clattered to the cobbles as I leaped to surrender clasping a hand to the injured spot to the victor belongs the reward and tears of anger filled my eyes as my conqueror strutted away with a lady of seven hanging upon his arm.

2. The white coat of dust over the desks the calendar which believed it was still June the clock which had stopped oddly enough at exactly half past three and the blackboard as shiny as though it had just been washed all carried our thoughts back to that gala day when vacation was just beginning a spider web which the janitor had missed hung in one corner of the window and our boisterous entrance seemed to have outraged ghostly occupants whose influence lingered hushing our noisy voices to a more fitting monotone were we sorry to be back no we were secretly rather glad outside the windows the sunshine dancing on rustling leaves still invited us to play but inside the room moderated light and formal rows of desks reminded us that one could grow tired even of play and that work hours had once more begun.

Clearness in Sentences

Study the following sentences quoted from a pupil's theme about a childhood playhouse to see in what way the writer's meaning is made clearer in the form marked *Good*:

Poor: As I was only interested in cooking, this space was usually furnished as a single room.

Good: As I was interested only in cooking, this space was usually furnished as a single room.

Poor: The floor of my kitchen shone and glistened in the sun after I had carried water the night before until my little arms ached to scrub the floor.

Good: The last thing at night I would scrub the floor, carrying water till my little arms ached. The next morning, however, when the mud was dry, the floor would shine and glisten in the sun.

Poor: I had two stoves, which were large, reddish-looking bricks, a table which was a drygoods box, and another box for a cupboard; as I always sat on the floor, I needed no chairs.

Good: The furnishing consisted of two large, reddish-looking bricks, which were stoves, a drygoods box, which was a table, and another box, which was a cupboard. As I always sat on the floor, I needed no chairs.

Poor: During these years my playhouse was all I thought of, but when I grew older and mother taught me how to do various things around her kitchen, I grew tired of my playhouse.

Good: During these years I thought only of my playhouse, but when I grew older and learned from mother how to do various things about her kitchen, I grew tired of my playhouse.

Some of the causes of failure to write clear sentences may be summed up as follows :

1. *Failure to arrange the parts of a sentence clearly.* The expression "only interested" in the first sentence marked *Poor* might give us the impression that the writer merely felt an interest; instead she was energetically engaged in playing at cooking, to the exclusion of other games. "Only" is connected in meaning with the phrase "in cooking," for the writer means she was interested in nothing else. The habit of placing *only* near the word it modifies is a mark of discriminating use of English. The confusing arrangement of the sentence marked *Poor* in the second group gives us the idea that the girl's arms ached to scrub the floor instead of from lugging water. The rearrangement in this case necessitates the separation of these ideas into two sentences. Often such a careless placing of parts gives an entirely wrong impression.

2. *Failure to use similar phrasing to make clear similarity of idea.* In the third group the sentence enumerates the articles of furniture in the play kitchen. The idea of the sentence is much clearer if the items of furnishing are expressed in *parallel construction*.

The furnishings consisted of

two reddish-looking	bricks, which were stoves,
a drygoods	box, which was a table, and
another	box, which was a cupboard.

The item about not needing chairs belongs in another sentence.

3. *Too frequent shift of subject within the sentence.* The sentence in group four has for its different clauses three subjects: *playhouse, I, and mother.* The sentence becomes much clearer if the single subject, *I*, is kept throughout. The grammatical subject of a sentence should express the main thing that the writer is talking about; and even though a single subject cannot always be retained throughout all the clauses, at least changes should not occur so frequently as to be confusing.

4. *Crowding too many items into a sentence.* Such a violation of unity is illustrated in both the second and third sentence groups.

5. *A careless choice of conjunctions.* The childish use of *and, but,* or other coördinating conjunctions to join elements which are not equal may sometimes be remedied by rephrasing parts of the sentence, as in groups 2 and 3, page 132. Frequently a subordinating conjunction should be substituted, one which more accurately expresses the relation between the thoughts.

6. *Failure to make clear to which word a certain pronoun belongs.* This error is illustrated in this sentence: "Bob told his father that he was glad he had won the prize." Grammatically this sentence is correct, but it leaves the reader wondering who won the prize. It should be written thus: "Bob cried delightedly, 'Father, I've won the prize.'"

7. *The omission of words essential to clearness.* "My home is farther from the library than school" may mean that home is farther from the library than the school is. This is called a **squinting construction**. The better form is "My home is farther from the library than it is from the school."

Words necessary to make the meaning of a sentence clear should not be omitted.

8. *The omission or misplacement of punctuation marks that are needed to keep the parts of a sentence clear.* “Several years before he had become proprietor.” Is this the beginning of a complex sentence, or is it a complete statement by itself? “Several years before, he had become proprietor” tells us the writer’s meaning without our stopping to puzzle over it. Care in the use of commas to set off descriptive clauses is especially important. “The boy who had gone to the ball game was punished on his return.” Our conclusion about this sentence is that the boy was punished for having gone to the ball game. Going to the ball game was the offense. “The boy, who had gone to the ball game, was punished on his return.” With the commas the sentence means that there was some other offense, punishment for which was merely postponed by the ball game.

PRACTICE A

Study the following sentences, and come to class prepared to explain definitely in each case why the revised form, *b*, is clearer than the first form, *a*. Note that more than one correction has been necessary in some cases.

1. (*a*) Have you seen the new hat on the French girl with bright green trimming? (*b*) Have you seen the bright green trimming on the French girl’s new hat?

2. (*a*) Below a small creek is running under the bridge and along the banks there are flowers. (*b*) Below, a small creek is running under the bridge, and along the banks there are flowers.

3. (*a*) Harney’s Peak has many trees, and also roads and paths lead to the top. (*b*) Harney’s Peak has many trees, through which roads and paths lead to the top.

4. (*a*) The land has a little slope and here are buried soldiers who were killed and at the top of the incline you will notice a large monument and as you approach it you will read the inscriptions and see it is Custer’s

monument, erected for his bravery. (b) On this incline are soldiers' graves, and at the top is a large monument erected to Custer, with inscriptions commemorating his bravery.

5. (a) The boys were at school and my father was uptown, and I was housekeeper as my mother had gone for a visit with distant relatives. (b) As my mother had gone away for a visit, I was acting as housekeeper; and as the boys were at school just then and my father was uptown, I was left alone.

6. (a) After the first meeting was over, it wasn't so embarrassing, and my visitors had taken in the situation in the house. (b) After the first meeting was over, and my visitors had taken in the situation in the house, I was less embarrassed.

7. (a) The cats, which liked to be petted, were the gray one and one of the small black ones. (b) The cats that cared most about being petted were the gray one and a small black one. (c) The gray cat and one of the small black ones cared more about being petted than the others did.

8. (a) Whenever we would be sitting on the steps outside or when I was in the hammock and the kittens would see me or any one else they would jump in your lap if they didn't sometimes receive a warning to keep out. (b) Whenever the kittens saw any of us sitting on the steps or in the hammock, they would jump into our laps unless they were scared away.

9. (a) For a while after Tiny's death I didn't care for any pets. I never wanted any again. (b) For a while after Tiny's death I didn't care for any pets. I felt that I should never want any again.

10. (a) Having searched all over for my slippers, I gave up thinking the dogs had taken them. (b) Having searched everywhere for my slippers, and thinking the dogs had taken them, I gave up.

11. (a) Ever since I can remember a cat or a dog and often both have been important members of our household. (b) Ever since I can remember, a cat or a dog, and often both, have been important members of our household.

PRACTICE B

Decide what you think each of the following sentences means and then rewrite in the clearest form possible. Some of them are so faulty that it will be necessary to make more than one sentence in writing a correct form.

1. Regulating the rules for control of new agencies for warfare was settled at the Conference by five countries in two treaties, one against ruthless submarining and poison gas and another in authorizing to study and propose rules for control of new weapons of warfare.

2. I can remember tugging at the side of the basket, hindering "Grampa" more than helping, but nevertheless tried to help and expressed my feelings by grunts and groans.

3. At 8:50 my brother was ready for school, thanks to me, with the result that neither of us had any breakfast that morning.

4. Hot Springs, South Dakota, is a commercial center for mining, live stock and lumber interests, has good water power, manufactures stucco, and has pink sandstone quarries.

5. Taking everything into consideration, South Dakota is a very beautiful state, has beautiful scenery in nearly all parts of it, its climate attracts many people, and I think all these people agree with me that South Dakota is a very beautiful state.

6. After completion of their college course the government will still go farther with helping disabled soldiers.

7. He always barked and snarled at strangers and whenever some little boys happened to pass, Scottie was right there and they began to tease him.

8. If your dealer cannot supply you, remit to us, giving his name and address and battery voltage and your order will be filled promptly.

9. B—— ice cream, they say, is recognized as the best and is mentioned in recipe books the world over.

10. It has been translated into many languages, and best of all it is clean.

11. Our neighbor having an old gray cat and sneaky and mean was jealous of our cat and killed her.

12. She was such a good-natured cat letting one dress her in doll clothes and wheeling her in a doll carriage.

13. The pictures are hung in the recreation room by special arrangements for lighting.

14. Slides depicting scenes of K—— College life, accompanied by a short story describing the college, will be shown together with those of other colleges before the various high schools by the Warren branch of the American Association of University women.

15. A member of the physics department has been preparing the new

slides and repairing old ones, which give an interesting account of the history and life of the college.

16. Each club is to sing three songs in the contest, opening with a light song, not to exceed four minutes, not of the vaudeville type, which may be sung either with or without accompaniment.

17. Mr. W. J. Hirst, for four years past our general manager, much to our regret, retired from this organization last July.

18. Every inch of space in the vast auditorium was occupied by thousands of people.

19. Wanted: a barn large enough for from six to eight cows, with fair-sized lot; also room for myself.

20. To let, house surrounded by garden newly papered and painted.

21. Gentleman wants room and board with garage space for wife in refined private home.

22. Double bed wanted cheap by elderly lady with wooden head and foot, wire springs, and mattress.

23. On Sunday the city marshal made a drunk and disorderly arrest.

24. In spite of determined efforts to save it the ice-house burned to the ground reducing 20,000 pounds of ice to ashes.

25. Last evening the daughter of Mr. and Mrs. John Williams became the wife of Mr. and Mrs. Herbert Richards, both of Bangor.

Unity in Sentences

Count the number of items in the following disordered sentence:

Our theater is not very large but it is very modern and very good pictures have been shown there and these are not pictures which have been everywhere on the road before coming to us as is often the case in small towns and happens in many towns near us.

The writer has tried to tell six things all in a single breath:

Our theater is small.

It is modern.

It has good pictures.

They are not out-of-date.

Many small towns have only out-of-date pictures.

This is the case in small towns near us.

These ideas are not closely enough related to live together in the same sentence. Apparently the writer's main idea is: "Considering the size of our town, the theater is superior." The ideas supporting this statement might be arranged as follows:

It is small, but it is modern.

The pictures shown are of good grade and recent production.

We do not share the fate of most small towns, and even of many near us, of having only films that are out-of-date.

There should be only one main idea in a sentence, or, if there are more, they should be very intimately connected in thought and structure. The rule may be abbreviated into the two words — *Limitation, Organization*.

LIMITATION

You have perhaps felt that you wanted to overcome the habit of writing in what seemed to you baby sentences. A sentence like the one above, however, does not overcome the difficulty. The only way to form the habit of using more mature sentences is to form the habit of thinking more clearly.

What is it I am talking about in this sentence? This is the first question to ask. Your answer — "our theater" in the sentence above, for instance — becomes the subject of the sentence. Your answer to the question should not be: "our theater, the pictures, and other small towns."

What is it I want to tell about our theater? Your answer will be the predicate of the sentence. Our theater "is small but modern." Your answer to this question should not be: "small, modern, good, recent, not out-of-date as in other towns near us."

Limit the number of ideas in your sentence to one main idea or to ideas that are very closely related.

ORGANIZATION

Occasionally there are two ideas equal in their value and too closely related in thought to be separated by a period. If you say, "Our theater is small, but it is modern," you mean that its being small is just as important as its being modern. As you do not wish to emphasize one point more than the other, you express the ideas in a single sentence of two independent or main clauses, and either separate the clauses by a semicolon (*It is small; it is modern*) or join them by a coordinating conjunction (*It is small, but it is modern*).

In this connection it is essential to know which conjunctions are used to connect ideas of equal value and similar form. A list of coordinating conjunctions will be found in Chapter XVII, 57.

Perhaps the two ideas are not of equal weight. You want one of them to stand out more than the other. "For the sake of honesty I must mention the fact that the theater is small, but what I want to impress on people, for the glory of my town, is that it is modern." In this case you must subordinate the less important idea. Your sentence then might read, "Although our theater is small, it is modern." Similarly, you do not write: "Many small towns have only out-of-date pictures and this is the case in small towns near us." These ideas are not equal in their value, and neither of them is quite the idea you want to emphasize — that is, the idea that your town is more fortunate than the average run of small towns. "We do not share the fate of most small towns, even of many in the same neighborhood, of having out-of-date films." Such an organization makes the fact of your own good fortune the main idea of the sentence and of the paragraph as well, and subordinates, or puts underneath, all less important thoughts. You

should study the list of subordinating conjunctions in Chapter XVII, Rules 57, 58, and 59, to discover their value in expressing exact shades of relationship between parts of a sentence.

Sometimes a less important idea may be expressed in a relative clause or as an appositive phrase or word. A pupil writes, "My home town is Somerville and it is just outside the limits of Boston." Such a sentence leaves the reader groping. Is the main idea of the sentence "My home town is Somerville," or "Somerville is just outside the limits of Boston"? The following arrangements indicate that the important thought is *the location of my home town*.

My home town, which is Somerville, is just outside the limits of Boston.

My home town, Somerville, is just outside the limits of Boston.

The next arrangements indicate that the main idea is not *where* my home town is, but *what* it is.

My home town, which is just outside of Boston, is Somerville.

My home town, just outside of Boston, is Somerville.

PARALLEL CONSTRUCTION

Occasionally we may need to combine three or four ideas of equal weight. It has already been shown that *parallel construction* helps to produce clearness in writing. It does not actually produce unity, but it does go a long way toward showing the unity of parts which might seem not to belong together. In the following sentence the writer wished to enumerate four different ways in which former customs of life were carried on by the immigrants of her town :

These immigrants carry on the businesses which they had in their former countries; observe the same holidays as those observed in

their native land, and some retain their former customs in dress and manners, but these are very few and not noticeable to many who may happen to visit the town.

To give less important ideas less prominence, the last independent clause should be thrown into a dependent clause. The unity of idea in the first part of the sentence can be made clearer by phrasing the four items in a parallel way. The new sentence will read :

Although the peculiarities of our immigrants might not be noticeable to casual visitors in our town, they do

carry on the same businesses,
observe the same holidays, and, in some few cases,
even *dress in the same garb,* and
retain the same manners as in their native land.

To secure sentence unity limit the number of ideas, and organize the sentence carefully to show the exact thought relationship existing between the parts.

PRACTICE

Study the following examples of good and poor sentences and come to class prepared to explain in each case why the preferred form has greater unity than the poor form :

1. *Good:* Because I walked too slowly I missed the train.

Poor: I walked too slowly and missed the train.

2. *Good:* Last winter there was a dog-team race which started in Berlin, N. H., went through Lancaster, and back to Berlin.

Poor: Last winter there was a dog-team race and it started in Berlin, N. H., and went through Lancaster and back to Berlin.

3. *Good:* I consider English to be indispensable because no man can attain real success without a reasonable knowledge of it.

Poor: I consider English to be indispensable and no man can attain real success without a reasonable knowledge of it.

4. *Good*: Because I was not prepared for the test, I failed.

Poor: I was not prepared for the test and accordingly I failed.

5. *Good*: Kearsarge mountain, in the northern part of the town, affords me the pleasure of mountain climbing.

Poor: I like mountain climbing, and Kearsarge mountain which is in the northern part of the town affords me this pleasure.

6. *Good*: Amy's encounter with the Queen came about when she fled from Lambourne, who, drunk as always, had forced his way into her room and was brawling with the turnkey who had commanded him to go out.

Poor: Lambourne, who was almost always drunk, forced his way into Amy's room and the turnkey saw him and when Lambourne would not obey the command to go out, engaged him in a battle, while Amy fled and encountered the Queen.

7. *Good*: During my early life my family lived at the top of Winter Hill, a great hill from which one could look for miles about him.

Poor: During my early life my family lived at the top of a great hill known as Winter Hill and from this hill one could look for miles about him.

Emphasis in Sentences

Which of the following sentences has better emphasis?

1. The pupils filed into the classroom and we took our usual places and the teacher announced that we would have a test.

2. As the pupils filed into the classroom and took their seats, the teacher announced that they would have a test.

PROPORTION

The rule of proportion applies to sentences as well as to longer units of composition. Give to the more important thought the larger share of the sentence. The important idea in the sentences given above is that a test was announced. Compare the number of words given to minor ideas in versions 1 and 2 above.

FORM

The form of the sentence helps or hinders the emphasis. An idea to be emphasized should be put in the main clause. *We took our usual places* is not so important as *The teacher announced that we would have a test*. The first statement should be written as a subordinate clause — *As they took their seats*, the teacher announced, etc. A phrase is still less emphatic than a clause. *The class being seated*, the teacher announced, etc.

SIMILAR PHRASING

Sometimes ideas of equal value are made more emphatic by being placed in parallel construction. Notice how the following sentences taken from Patrick Henry's "Give me liberty or give me death" speech lose in emphasis if the similar ideas are thrown out of their similar construction :

Poor: If we mean to preserve inviolate these inestimable privileges for which we have been so long contending, and unless we want to abandon the struggle which is a noble one and which we have been engaged in for a long time now and have pledged ourselves never to abandon . . .

Good:

If we mean to preserve inviolate those inestimable privileges,
if we mean not basely to abandon the noble struggle
for which we have been so long contending
in which we have been so long engaged. . . .

Poor: Will it be the next week or will we be stronger next year?
Shall we be better able to fight after the British have totally disarmed us and every house has a British guard in it?

Good:

Will it be the next week or the next year?
Will it be when we are totally disarmed, and
when a British guard shall be stationed in every house?

Poor: Is life so dear or do we love peace so much that we will purchase it at the price of chains and slavery?

Good: Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?

Parallel construction, if indulged in to excess, loses its force and becomes monotonous rather than emphatic, but its skillful use is frequently a help in giving equal emphasis to thoughts that are equal in weight.

POSITION

Emphasis in the sentence depends largely upon position. The beginning and the end are the important places in the sentence, and the words or ideas accorded either place gain emphasis from their position. Of the two, the end is the more important place, largely because of the inflection of the voice. In speaking or reading we naturally drop the voice at the end of a declarative sentence, stressing the final word. The beginning of the sentence is especially emphatic when words or phrases placed there are out of their natural order. Examine the following pairs of sentences, noting the different emphasis gained by substituting different words at the beginning and at the end of each. (See first and second drafts of *Almost Songbirds*, pages 64, 65.)

1. (a) Hal and I stole softly up the creaking back-stairs of the church. (b) Softly Hal and I stole up the creaking back-stairs of the church.

2. (a) We made our escape on cushioned feet, slowly and cautiously, down the steps, through the intricate maze of hallways, and out into the wide world. (b) On cushioned feet, slowly and cautiously, down the steps, through the intricate maze of hallways, and out into the wide world, we made our escape.

3. (a) Then we fled ingloriously to our homes. (b) Ingloriously we fled to our homes. (c) Then to our homes we fled ingloriously.

RHETORICAL TYPES OF SENTENCES

To gain sentence emphasis by position, the common sentence order must sometimes be reversed. Instead of subject, predicate, and object, with the modifiers of each as near as possible to the word modified, we must sometimes begin the sentence with a subordinate clause or a phrase. Notice this reversal of order in the following groups :

1. Each of us saw his own dismay mirrored in the face of the other.

2. Mirrored in the face of the other, each saw his own dismay.

In the first sentence the two most important words are buried in the midst of the other words. In the second both have emphasis, the greater stress falling on the more important thought.

1. We had stage-fright after five Sundays of untiring practice and brave determination to make our duet the best number on the program.

2. After five Sundays of untiring practice and brave determination to make our duet the best number on the program, we had stage-fright.

Sentences in which the main clause either comes at the end, or is kept grammatically incomplete until the end, are called **periodic**. When the main clause is completed grammatically earlier in the sentence, we have a **loose sentence**.

Periodic — *Pupils* who have been neither absent nor late during the term *will be mentioned in the honor assembly*. (Long modifier between subject and predicate.)

Periodic — If a pupil has been neither absent nor late during the term, *his name will be read in the honor assembly*. (Long modifier at beginning.)

Loose — *Pupils will be mentioned in the honor assembly* if they have been neither absent nor late during the term. (Long modifier at end.)

Loose — *I had never felt so uncomfortable* in all my twelve years of schooling. (Rather long modifier at end.)

Periodic — In all my twelve years of schooling *I had never felt so uncomfortable*. (Strictly periodic. Not a word after the grammatical construction is completed.)

It would be a mistake to think that all sentences should be made periodic. A loose sentence is often preferable because it is more natural. Besides, if the emphatic form is used all the time, it loses emphasis through monotony. Variety pleases. When emphasis is needed, the important thing to remember is that, in the sentence as in the minstrel show, the end-men are the most important performers.

Sentence emphasis may be gained: (a) by careful proportioning of parts; (b) by putting the main idea in the main clause and subordinating all less important ideas; (c) by using parallel construction to emphasize equally ideas that are equal; (d) by placing words to be made emphatic at the beginning or at the end; and (e) by using periodic rather than loose sentences.

Be sure to keep your meaning always strong and clear.

PRACTICE A

The following sentences would have better emphasis if the less important ideas were put into subordinate clauses or phrases. Rewrite them, subordinating the less emphatic idea. Make two sentences, if necessary.

1. Some students would cheat anywhere, but they would not get far with that in the honor system.
2. With a great deal of care telegraph wires could be kept in condition in the trenches but in the country it was almost impossible.
3. Our first pet was a cat that was black and white, and she was in the house most of the time.

4. There are several social organizations, and these have much to do with keeping a good school spirit.

5. Less than one hundred years later the French and Indian wars broke out, and our town played an important part in these wars.

6. The town was no longer one of the frontier towns, and it did not have to bear the brunt of the war.

7. The honor system puts responsibility on an individual's shoulders, and this is one strong point in favor of it.

8. The chief argument of the negative is that a pupil's mind is not mature enough for him to be trusted, and this is a strong point; but how is any person's mind going to be developed when all responsibility is taken off his shoulders?

9. There were two important questions to discuss at the conference and these were each subdivided into three groups.

10. The man's family was away, and he was attacked by Indians.

11. He retreated into his house, and now and then appeared dressed in different clothing each time so that the Indians thought the house was full of men and finally they left him unharmed.

12. About 1633 a few of the bolder settlers from the colony of Dover, came up the Oyster River, and these men settled Durham.

13. The occupations of these people were mainly farming, fishing, and shipbuilding, and they also spent no little time hunting and fighting Indians, who were at that time very troublesome.

14. There were some farms on the surrounding hillsides, but the river was the best means of communication, and most of the settlement was along the banks of this waterway.

15. Shipbuilding flourished, and the lumber used in the construction of the fishing boats was at that time plentiful in the near-by forests.

16. The masts were cut in the little village now called Lee and dragged down the road to the river, and that road still bears the name of Mast Road.

17. Indians were very numerous, and so some means of defense against their attacks had to be devised.

18. Several old garrison houses were built, and some of these were still standing only a few years ago.

19. One old garrison house was removed to Dover and is still preserved, but the others were either destroyed by fire or torn down.

PRACTICE B

Recast the following sentences, so that the words or phrases which seem to you most important will be last in the sentence and the less important phrases will be in the body of the sentence :

1. The difference in the choices made by boys and girls as regards their future occupations are interesting to note.

2. The faculty numbered somewhere in the sixties, but is much larger this year, no doubt.

3. In April, 1775, messages came to Exeter, telling of the state of affairs at Lexington and asking for volunteers, who were found abundantly.

4. Bells were rung, drums called the people together, and a troop of one hundred men was sent to Massachusetts under the leadership of Captain Hackett.

5. Exeter surely showed her patriotism to the cause and her loyalty during this time.

6. Since this question has been discussed by some of the greatest psychologists of the world without a definite answer, it is beyond me to give the correct answer as a student.

7. Each nation sent several of their ablest men as delegates to the disarmament conference.

8. The most important problem to the American people was that concerning a practical and permanent settlement of the Asiatic questions, which were universally recognized as the germs from which the next great war would be bred.

VI. WORDS

Words that Register

"I am very fond of animals," a friend remarks.

What animals? Frogs, toads, snakes, horses, zebras, crocodiles, a whole zoo may come crowding to our minds, and leave us at the end with a very confused impression.

"I love dogs," says somebody else.

This time our mental image grows clear a little more readily, but still, perhaps, no two have the same impression. Pomeranians, poodles, pugs — the general term gives a mongrel image.

"I have the dearest little Collie pup."

"My Airedale is a real companion."

Now the mental picture is clear-cut at once. The use of the specific term does much the same thing for the hearer's mind that focusing a camera does for a picture. The general term is likely to produce a blur, perhaps a grotesque impression; the concrete word helps the hearer to imagine, to *image* the thing of which we are talking.

This use of concrete words is valuable in practical composition. We inquire our way to a certain building. "Walk a short distance," the person directing us replies, "turn to the right and walk a little farther, and there you are." How long should we be in reaching our destination? "About five minutes' walk north" is slightly more definite, but five minutes' walk is not the same distance for all people. "A quarter of a mile" helps, if both the person directing us and we our-

selves judge distance with the same degree of accuracy. "Three blocks" is more helpful, because more concrete. "Turn to the right at the corner where a ramshackle colonial house stands back in a shaggy lawn with a tumble-down fence around it." This is most helpful of all. The concrete terms give us a concrete image.

In argument and persuasion the concrete word is more effectual than abstract terms. Franklin, in concluding the answers given in his examination before the British Parliament, concerning the attitude of the American colonies about the Stamp Act, did not use a vague abstraction but a specific statement which suggested the colonists' determined spirit much more pointedly.

"The former pride of the Americans," he had said, "was to indulge in the fashions and manufacture of Great Britain."

"What is now their pride?" inquired one of the cross-examiners.

"To wear their old clothes over again till they can make new ones," replied the American statesman.

Had he said, "to deny themselves luxuries imported from Britain and to learn to manufacture their own necessities," the tone would have been dignified and the answer accurate, but the vivid forcefulness of the impression would have been lost.

Similarly, at another point in the examination, he brought out the former friendly disposition of the colonies by the use of concrete terms. "Numerous as the people are in the several old provinces, they cost you nothing in *forts, citadels, garrisons*, or *armies*, to keep them in subjection. They were governed by this country at the expense of a little *pen, ink*, and *paper*; they were *led* by a *thread*."

Notice how flat the same facts sound stated in general terms: "Though the colonies are well populated, they have not been

difficult for you to govern. They have obeyed your orders with docility."

When we turn to narration and description, we find the use of concrete words indispensable for achieving any kind of vividness. Which of the two sentence descriptions below succeeds best in making you feel cold?

The corner was a very cold place to wait in the winter time.

And a breezy, goose-skinned, blue-nosed, red-eyed, stony-toed, tooth-chattering place it was, to wait in, in winter time.

CHARLES DICKENS, *The Chimes*

Read the following spiritless paraphrase of Dickens' description of rainy days, and the succeeding real description, looking for the specific words by which Dickens makes vivid the impression given only vaguely by the general terms of the paraphrase:

Disagreeable weather, when it rained all day; when there was a heavy fog; when the footway was full of umbrellas that had an appearance of steam rising from them and dripped unpleasantly; when water was running swiftly in the gutters and from the water-spouts; when rain fell on Toby from projecting stones and ledges and the small mat of straw where he stood got wet and soiled in a short time; these were difficult days.

What is the effect of the preceding paragraph in contrast to the original that follows?

Wet days, when the rain came slowly, thickly, obstinately down; when the street's throat, like Toby's own, was choked with mist; when smoking umbrellas passed and repassed, spinning round and round like so many tee-to-tums as they knocked against each other on the crowded footway, throwing off a little whirlpool of uncomfortable sprinklings; when gutters brawled and water-spouts were full and noisy; when the wet from projecting stones and ledges fell drip, drip, drip, on Toby, making the wisp of straw on which he stood mere mud in no time; these were the days which tried him.

CHARLES DICKENS, *The Chimes*

PRACTICE

1. Make a list of all the concrete words in the passage from *The Chimes*.

2. Write a sentence for each of the following specific synonyms for *say*: *whisper, murmur, mumble, stammer, stutter, whine, cry, call, shout, roar, bellow, whimper, moan*. Try to use concrete words suitable for the verb in the rest of each of these sentences.

3. Make a list of all the specific words you can think of for each of the following: *to show amusement, to be tried, to like, to go, to walk, to ride, to sing, to be afraid, to express anger*. Arrange your lists in the order of the intensity of the emotion or action portrayed.

4. Choose any place with which you are familiar, a room or a corner in the school or a building in town, and make a list of specific landmarks with concrete words describing each, which might be used in directing a stranger to the place.

5. Choose some small question of controversy about your personal or school life which you are willing to argue in public, and write a brief paragraph in which you make your argument vivid and persuasive by the use of concrete terms. As you read your paragraph, your classmates will note the specially vivid words and comment on them afterwards.

6. List all the concrete words you can think of to describe a rainy day, a hot day, a cold day, a snowy day, an early spring day.

7. Make lists of concrete words and phrases which might be used in describing a small runaway boy, an old tradesman, a tramp, a young bride, a spoiled child, a well-behaved child, some member of your family, yourself, a classmate, a wild animal.

8. Make lists of concrete words describing trees, a building, a section of the beach, a skating scene, a lonely spot on a very dark night.

Exact Wording and Clear Thinking

“ You scared me ! ”

Does the speaker mean *took me by surprise*, *startled*, *worried*, *frightened*, *terrified*, or *horrified*? Which word expresses his meaning with greatest accuracy?

The process of thinking a subject or problem through is not complete until our thoughts are clarified by exact and accurate expression in words. Frequently a careful study of synonyms and antonyms is necessary.

All of us are heirs to a rich heritage of words, and yet too often we are content to use shabby or even slovenly speech, as though we were language paupers, forced to be satisfied with vague, hazy phrasing that expresses inadequately the idea in our minds. *Every student should own and make constant use of a reliable dictionary.*

Exactness in the use of words is a sign of clear thinking.

PRACTICE

I. Supply for each of the substitutes suggested for *scare* a subject which will fit the exact meaning of the verb. Would a ghost *startle* you or *horrify* you?

II. Using each of the following words in turn, complete the suggested sentence in such a way as to show that you are using the adjectives precisely: “ The child was *eager* —— ” (anxious, hopeful, expectant, wistful).

III. Supply subjects for the following sentence, to fit each of the predicate adjectives: “ It was the *most amusing* sight

I ever saw " (oddest, drollest, funniest, queerest, most comical, most eccentric, most absurd, strangest, weirdest).

IV. *Get* is an overworked word, vague because it is used with so many meanings. What expression could be substituted for *get* in each of the following sentences? Avoid unnatural, stilted effects.

1. He got what he was seeking.
2. I couldn't get the book you wanted.
3. Did you get my meaning?
4. They will not get here on time.
5. How shall I ever get to the station in all this rain?
6. I could not get out of the crowd.
7. I can't get over the load of hay.
8. Can't you get me out of this scrape?
9. Get down from there.

V. Use the following synonyms, showing the differences in meaning between them: *determined, stubborn, perverse; firm, steadfast, immovable*. Suggest an antonym for each.

VI. Illustrate the difference between the following synonyms: *mean, stingy, vicious, petty, ill-tempered, malicious, severe, harsh*. Suggest an antonym for each.

VII. Illustrate in sentences the different shades of meaning of the following words: *think, expect, suppose, presume, imagine, suspect, surmise, guess, fancy, believe, know, hope*.

VIII. From the following list show pairs or groups of words which are nearly synonymous. Use sentences illustrating the differences: *honesty, sincerity, truthfulness, straightforwardness, downrightness, bluntness, tactlessness, ingenuousness, artlessness, naïveté, dependability, trustworthiness, reliability, responsibility*.

IX. Explain the distinction between the following words: *culture, good-breeding, etiquette, polish, scholarship, learning, knowledge, wisdom, education, appreciation of art, good taste*.

X. Which of the following words are most nearly synonymous? Explain the differences between them: *industry, occupation, business, profession, employment, vocation, avocation, pursuit, art, trade, job, position.*

THE QUESTION OF SLANG

In your use of the dictionary you have found words marked *colloquial*. These are words which are in good use in particular localities but not in use in our general vocabulary. You may have found also a few words marked *slang*. Some of these are being taken over into good usage from the great mass of popular slang. What slang actually is, is a problem. Some of it is undoubtedly vulgar. Some is merely informal and unexpected in one way or another. Yet it is generally discouraged.* If the unexpectedness of it did not disappear, if the originality and vividness did not become dull and monotonous imitation, slang would not be distasteful to those who condemn it. When you stop to think of it, doesn't most slang have a short life? What has become of "skiddoo" and "twenty-three"? Is the reason for the short life of slang, perhaps, that very little of it is really apt and witty, but instead a trifle vapid? Doesn't it bore you to hear stale slang?

Another objection to slang is still more serious. Since most slang words and expressions are used very loosely to cover a wide variety of meanings, the constant use of slang is sure to stunt the vocabulary. Your mind will not, on demand, furnish you with clear, accurate, straightforward, dignified English if you accustom it to producing vague, ill-fitting, slipshod, and usually vulgar slang. Why set about impoverishing oneself?

Slang should not be confused with colloquialisms. We may and usually do employ a more familiar and informal

vocabulary in everyday conversation among our intimates than we do in the presence of strangers, in public address, or in writing. You may have noticed in reading some novels the contrast between the style of the author in description or running narrative and in the conversation of the characters. The distinction is somewhat the same as between formal and informal dress. Both, however, must be neat, clean, and in good taste. Colloquial speech is friendly but it is not vulgar. It is used by educated people generally and not merely by college students, followers of baseball, or other special groups. And it is relatively permanent, not here to-day and gone to-morrow.

When we are in doubt as to the standing of a word, whether it is correct for any occasion, colloquial or conversational, or merely slang, we must consult the dictionary.

PRACTICE

I. Using a dictionary where necessary, classify the following words or idioms as correct, colloquial, or slang :

muddle	verve	indolent	story
nohow	arrogant	fling	prevaricate
buncombe	circular	felicity	equivocate
tedium	bully-rag	intrigue	muff
to lumber	airs	loiter	burnish
muggy	disobedient	chew	durance
chunk	quaggy	pluck	incarcerate
dismiss	fib	skinny	bunch
sneak	noise	reprimand	hunk
interest	brace up	vim	hurl
dawdle	mum	proud	toss
manufacture	bum	round	happiness
courage	genuflection	etiquette	loaf
scrawny	lubber	affectation	soldier (verb)
ain't	humid	nonpareil	masticate

grit	narrative	fire	enthusiasm
thin	hedge	hypocrite	stuck-up
scold	incumbent	glee	intimidate
vigor	noddle	idle	manners
haughty	bungle	make	mischievous
bully (verb)	duration	flirt	indifference
behavior	lazy	nerve	lie
naughty	gob	slender	racket
nonchalance	piece	call down	lugubrious

Words, Words, Words

Words are among the most useful tools you can possess. You need them whenever you make contact in any way with other people — for the exchange of ideas with your friends, for the appreciation of jokes and humorous stories, for giving instructions or explanations, for following directions given you, for transacting business, for making inquiries, for understanding books, magazines, newspapers, for enjoying plays, for writing letters, in fact for every form of human intercourse. If you have ever tried to talk with a person whose language you did not know, you can understand what it is to be without words. It is difficult, however, for you to realize how much you miss by only half knowing your own language. Only as you become better acquainted with words, only as you add to the number of those you can use or at least understand, will you begin to realize the handicap an inadequate vocabulary places upon you.

Every person ought to devise some systematic method of keeping track of new words. Use a notebook in which you can jot down words just as you come across them, arranged in time order, a notebook with space set apart for each letter of the alphabet, or some system of cards which you can rearrange whenever and however you wish. This last has

an advantage in that you can so readily change your plan of arrangement, grouping by subject, synonyms, antonyms, homonyms, derivation, pronunciation, accent, rhyme, or any other plan that suits you. It gives you more room for adequate definition and for copying, if you wish, the phrase or sentence in which you found the word.

No home is properly furnished without a dictionary, not the smallest that can be had but the best and fullest that the family purse makes possible. Don't be content until you own a good one.

PRACTICE A

Sets of words frequently confused in use are given below. Are you certain that you understand the distinction between them? Can you use each word correctly in a sentence? Does your sentence show clearly that you understand or does it only escape being wrong? "That was his avocation," for instance, is a correct sentence, but it does not show whether you know or do not know the meaning of *avocation*.

emerge	canon ✓	desert ✓	currant
immerge	cannon ✓	dessert ✓	current
affect	allow	pillow	respectfully
effect	permit	pillar	respectively
its ✓	course ✓	between	prodigy ✓
it's ✓	coarse ✓	among	progeny ✓
council ✓	deduction	loose ✓	lightening
counsel ✓	induction	lose ✓	lightning
principal	objective	miner	later
principle	subjective	minor	latter
immigrant	teach	prescribe	sower
emigrant	learn ✓	proscribe	sewer
statue ✓	between	feet ✓	ascent
statute ✓	among	feat ✓	assent

vocation ✓	leave ✓	farther ✓	colonel ✓
avocation ✓	let ✓	further ✓	kernel
except ✓	practical ✓	persecute ✓	all ready
accept ✓	practicable ✓	prosecute ✓	already
deceased ✓	most ✓	stationery ✓	complement ✓
diseased ✓	almost ✓	stationary ✓	compliment ✓
illusion	their ✓	slight ✓	dyeing ✓
allusion	there ✓	sleight ✓	dying ✓

PRACTICE B

In the following sentences, most of which are taken from pupils' themes, some of the italicized words are used entirely incorrectly; that is, the meaning is not even approximately right. In other sentences the italicized words are inaccurately used; other words would fit more exactly. Point out what is wrong in each case, and replace the offending word or expression with one more suitable. In a few cases the sentences will have to be remodeled completely.

1. As the tears began to flow, she had *resources* to her tiny lace handkerchief.

2. All these good points of character *joined* to make him one of America's most noted statesmen.

3. The little settlement was established *of* these people.

4. I *received* the somewhat cold *reception with which my aunt greeted me*.

5. Webster *moved* a *resolution* in the House of Representatives, *re-solving* that this government send a commissioner to Greece.

6. She wore *mesmerized* stockings, *swede* shoes, and a dress trimmed in *succotash* braid.

7. "Position wanted," read an advertisement in a Shanghai newspaper. "A young Chinese with four years' experience in English seeks place as a junior clerk. Salary no *objection*."¹

¹ From *The Continent*.

8. (From the theme of an immigrant college student.) It gives me a great pleasure to write a few lines concerning this institution. Without using any *exaggeration*, or *superfluity*, or *recommendations*, I am going to give you my *idea* of this school as plain and neutral as any other man not connected with this college might give. Before deciding to come here, I had but a meager idea of the high standing that this college *possessed*. I was indeed amazed to find out that my previous *perceptions* and *conceptions* were far from those I have to-day. This institution as far as my present estimation *concerns*, stands as high as any other university in the country. The standards of this college if not higher are not *less* than those of any of the other institutions of learning in the country.

9. I was almost through reading your letter when I saw your dad *coming out from* the sleigh. I could not *control myself but laugh* when I saw him, and *at* the meantime I was trying to put your letter into the envelope.

10. There is a *tradition* that in years to come women will be as famous as men, but so far this has happened only to a small degree.

11. Sometimes the *question* is in the women's favor and sometimes in favor of the men.

12. Few real facts concerning the accident can be *attained*.

13. David Bushnell's submarine *resulted* in being practically of little use.

14. Magna Charta broke up the *absolution* of the English King.

15. The fact that England is an island has helped it to keep its *insularity*.

16. The family is the unit of social *controversy*.

17. To what extent were the problems laid before the Disarmament Conference *fulfilled*?

18. When the kitten wasn't hungry, he would play with the mouse *tossing it up in his front pauses*.

19. A girl's brain reaches its *height* earlier than a boy's.

20. The Pharisees were people who liked to show off their goodness by *praying in synonyms*.

21. A man who looks on the bright side of things is called an optimist, but a *pianist* looks on the dark side.

22. Do you *want* that I should do this?

23. The snail is an *inebriate* which is found in many countries.

24. The newly-rich lady said that she was so fond of art that whenever she was in a city which had an *artery* she never failed to visit it.

25. An Indian teacher sent the following letter to the Director of Education. Manila: "Dear Sir, I have the honor to *resignate* as my works are *many* and my salary are *few*. Besides which my supervising teacher makes many loving to me to which I only reply 'Oh not, Oh not!' — Very *respectively*, Josefina."

26. Forests of *ossified* trees have been found in Arizona.

27. The law was declared *nullen* void.

28. When the motion had been *firsted* and seconded, the chairman put the question.

Word History

The English language is especially rich and varied, largely because of the contributions received from other tongues. Not only the nations with thousands of years of civilization behind them, but even the semi-civilized and the uncivilized have made additions to our store of words. In the most ordinary of sentences we may happen to use words from a surprising combination of sources.

<i>Latin</i>	<i>Anglo-Saxon</i>		<i>French from</i>	<i>Greek</i>	<i>Arabic</i>
The molasses	candy	and the	cherry	sherbet	
	<i>Anglo-Saxon</i>		<i>French from</i>	<i>Latin</i>	<i>Anglo-Saxon</i>
which she	bought	at the	confectioner's	shop	
	<i>Scandinavian</i>				
made her	ill.				

<i>Haytian</i>	<i>Chinese</i>	<i>Anglo-Saxon</i>	<i>Anglo-Saxon</i>
Potatoes and	tea	are	staple st food in Ireland.

<i>Dutch</i>	<i>Anglo-Saxon</i>	<i>Latin</i>	<i>Anglo-Saxon</i>
The etching	showed	the soldier	seated on the
<i>Anglo-Saxon</i>	<i>Anglo-Saxon</i>	<i>Dutch</i>	
stone	wall	with his knapsack	beside him.

<i>North American Indian</i>	<i>Old French</i>	<i>Latin</i>	<i>Italian</i>
Hominy	is my	favorite	cereal, artichokes

<i>Old French</i>	<i>Anglo-Saxon</i>	<i>Anglo-Saxon</i>
the vegetable I	like	least.

Far more interesting than merely learning what languages have contributed various words is it to trace the changes in the meaning of many ordinary words, which we use with no consciousness of the transformation they have undergone. In some of them are bound up fascinating bits of human thought or custom or history. A few instances chosen at random will show the possibilities waiting for those who take up this study.

(*Wizard*)

To the adjective *wise* has been added the suffix *ard*. Thus the word meant originally one who is very wise. No idea of a questionable sort of wisdom — magic — was at first associated with the word. The syllable *ard* is found also in *drunkard* and *dullard*. The *art* in *braggart* is another form of the same suffix.

(*Kind*)

Kindness is originally about the same as *kinship*. That is, in showing *kindness* one shows that he is *akin* to others, that through *relationship* he understands another's feelings and so treats him gently, is *kind* to him.

(*Legend*)

A *legend* we think of as a story the truth of which we cannot vouch for, because the origin of the story is so remote. *Legend* really means something that *ought* to be read, a story important enough to command attention. But as these stories came to be exaggerated more and more, the word *legend* acquired a shade of doubt which in modern use it almost always bears.

(*Dunce*)

Because John Duns Scotus held different theological beliefs from some of his colleagues, his name has become a term of ridicule and reproach in our language. He was in the minority, and the majority made fun of him and his followers, who were called Dunsmen. A *Duns* became a *dunce*. In reality Duns was an illustrious teacher, acknowledged to have been a keen and subtle thinker.

(Tawdry)

Evidently fairs and bazaars have for centuries offered for sale rather cheap and garish trinkets, for *tawdry* now suggests only mean or shabby finery. At first it meant that the purchase was made at *St. Audrey's fair*.

(Pantaloons)

To our ears the word *pantaloons* is homely enough, a bit humorous in connotation, too. It originated in Venice when fashion introduced a new cut of long hose. The patron saint of Venice was St. Pantaleone; the new Venetian garment was called *pantaloons*.

(Swindler)

So far as derivation goes, we might call many a merchant of irreproachable record a *swindler*, for the word at first meant simply one who carried on business with great financial risks, one who speculated. It had no hint of intention to defraud.

(Cheat)

This word too had an entirely reputable beginning. An *escheatour* was an official who levied fines and received forfeits due the Crown. Because so much fraud was practiced by these officials, their name fell into ill repute. An *escheatour* was all too often a *cheater*, or *cheat*, in the present sense of the word.

(Jeopardy)

From the French *jeu parti* (an evenly divided game) comes our word *jeopardy*, in which we imply that the risk is great — divided, but hardly *evenly* divided. The emphasis has been changed.

(Lumber-room)

The first pawnbrokers were *Lombards*. From that fact came *lombard-room*, the room where pawned articles were stored. Careless speech changed the word to *lumber*.

(Rival)

It is puzzling enough at first to discover that *rival* comes from the same root as *river* and *rivulet*. Yet even to-day there are law suits over the right to use water or water power from streams and waterfalls. After all, we can understand how the Latin *rivales*, meaning neighbors who used water from the same river, came into its English meaning.

PRACTICE

Look up in some such book as *The Study of Words*, by Richard C. Trench, *Words and Their Ways in English Speech*, by Greenough and Kittredge, or *The Uses of Words, Past and Present*, by Richard Grant White, the original meanings of a dozen or more of the following words :

sincere	candle	derrick	chanticleer
knave	miniature	patch	bruin
boor	stirrups	dahlia	tribulation
paramour	lucubration	magnolia	desultory
minion	flamboyant	nicotine	capricious
pedant	God's acre	galvanize	Albion
adventures	mob	dolomite	Himalaya
time-server	marshal	martinet	Trinacria
orgies	alderman	boycott	jovial
daft	journey	doily	saturnine
crafty, cunning	journal	brougham	mercurial
artful	quarantine	alligator	topaz
tinsel	daisy	peach	Mount Pilatus
specious	squirrel	currant	sword side
garble	stormy-petrel	hansom	spindle side
dapper	halcyon	mesmerize	dactyl
plausible	herculean	guillotine	amphibrach
pert	vulcanize	mentor	rose window
voluble	hermetically	stentorian	guinea
retaliate	atlas	quixotic	landau
animosity	mausoleum	Lilliputian	essay

Spelling

At your stage of development less can be learned by the ordinary type of spelling lesson than by a conscientious record and correction of your individual spelling errors. Occasional contests and written lessons based on these individual lists are helpful, but for the most part you must be your own teacher

in correcting the wrong and building the right spelling habits. In spelling, as in every phase of composition, *straight thinking* will prevent many mistakes. Nevertheless, because of the mixed ancestry of our language, there are many inconsistencies between sound and spelling which no logic can explain. Hence, the habit of intelligent consultation of the dictionary is the only real resource. A review of the principles given here but briefly will no doubt prove helpful.

PLURALS AND POSSESSIVES

The rules for forming the plural and the possessive case of nouns are given rather fully in Chapter XVII, 2 and 7, pages 484-486 and 488, 489.

FINAL Y

The principle given under *ze*, Chapter XVII, page 484, for the addition of *s* to nouns ending in *y* holds also in forming the third person singular of verbs: as, *fry, fries; pray, prays*. The same rule holds in adding *ed*: as, *imply, implied; destroy, destroyed*.

DOUBLING THE FINAL CONSONANT

Participles are often troublesome owing to people's ignorance of or failure to apply the rule for doubling final consonants. It is this. *When a suffix beginning with a vowel is added to a word ending in a single consonant preceded by a single vowel, the final consonant is doubled if the accent falls on the syllable just preceding the suffix.*

run	running	excel	excelling	excelled
begin	beginning	occur	occurring	occurred
get	getting	transfer	transferring	transferred

PRACTICE

1. Sometimes the doubling of the consonant indicates the vowel sound and thus shows which of two similar words is used: *hoping* and *hopping*, *planing* and *planning*, *dining* and *dinning*. Show that these spellings are in accordance with the rule just given.

2. None of the following words fall under the rule requiring the doubling of the consonant. Show in each case how the word differs from those included in the rule: *coming*, *writing*, *defeated*, *focused*, *concealing*, *deducted*, *surrendered*, *having*, *making*, *discovered*.

The rule for doubling the final consonant applies also to other words as well as to verbs: *hottest*, *redde*n, *riddance*, *baggage*.

EI AND IE

The diphthongs *ei* and *ie* follow an easily applied rule. When they represent the sound of long *e*, the *i* comes before the *e* except after the letter *c*: *yield*, *grief*, *recei*ve, *pie*ce, *cei*ling, *thi*ef, *sie*ge, *decei*ve, *concei*t. (This rule has five exceptions, which had better be memorized: *lei*sure, *ei*ther, *nei*ther, *sei*ze, *wei*rd.)

SILENT E

Words ending in silent *e* are confusing, but they do in general conform to principles. In most cases silent *e* is dropped before a suffix beginning with a vowel: as, *prece*de, *prece*ding; *cure*, *curable*; *erase*, *erasu*re; *believe*, *unbeliev*able. Words ending in *ce* or *ge* retain the final *e* before *a* or *o* in order to keep the soft sound of *c* or *g*: *servi*ceable, *advantag*eous.

Silent *e* is generally retained before a suffix beginning with a consonant: as, *rudeness*, *widely*, *manag*ement, *statehood*, *grate*ful. It has become customary, however, to drop the final *e* in

such words as *judgment*, *acknowledgment*, and *abridgment*, since the *d* insures the soft sound of *g* even when the final *e* is omitted.

One of the best ways to correct your wrong spelling habits is to associate difficult words with words which are similar in form and which you do not misspell. If *captain* is one of your individual spelling demons, try to remember it by associating it with *rain*, *remain*, *mountain*, *maintain*, until the correct spelling is established. Associate *maintenance* with *countenance*, *battalion* with *battle*, *conscience* and *omniscience* with *science*.

PRACTICE

I. Check in the following list any words which you have misspelled this year. Try to discover the reason for your difficulty, and concentrate on these words until the right habits are formed :

acknowledge	convenience	foreigner	lovable
adviser	convenient	feudalism	lying
all right	dependent	forty	maintenance
altogether	descendant	gasoline	Massachusetts
antecedent	description	grammar	mischievous
assassination	despair	handkerchiefs	ninety
assistance	dictionary	having	no one
assistants	dilapidated	height	occasionally
athletics	does	hoping	occurrence
baccalaureate	disappearance	immediate	parallel
benefited	disappointment	Indian	parallelogram
business	disastrous	ingenious	patience
cafeteria	easily	its	patients
capital	embarrassment	judgment	picnicking
Chautauqua	equally	laboratory	possessive
color	equipped	led	pneumonia
complementary	exaggerate	leisure	preferred
Connecticut	exhilarate	lieutenant	privilege
conscientious	February	literature	probably

proceed	referred	their	unnecessarily
procedure	reference	there	women
prove	repetition	they're	woolen
proved	separate	too	woolly
proving	sincerity	transferred	writing
quantity	surprising	Tuesday	written

II. From themes or papers written for classes other than English, let each pupil build an individual list of spelling demons to be mastered. Combine the lists of all the members of the class, and at the end of a week have a spell-down or some other spelling game or contest, using the class list.

HOMONYMS

Homonyms, words which are alike in sound but different in meaning, often occasion mistakes in spelling. *Fawn*, for example, means a young deer; *faun* is the name of a woodland deity of Roman mythology. The following paragraph is both amusing and clever:

A rite suite little buoy, the sun of a grate kernel, with a rough around his neck, flue up the rode as quick as a dear. After a thyme he stopped at a blew house and wrung the belle. His tow hurt hymn and he kneaded wrest. He was two tired to raze his fare, pail face. A feint mown rows from his lips.

The made who herd the belle was about two pair a pare, butt she through it down and ran with awl her mite, for fear her guessed wood knot weight. But when she saw the little won, tiers stewed in her ayes at the site.

"Ewe pour deer! Why dew yew lye hear? Are you dyeing?"

"Know," he said, "I am feint."

She boar hymn in her arms, and hurried two a rheum where he mite bee quite, gave him bred and meet, held a cent bottle under his knows, untied his neck scarf, rapped him up warm, and gave him a suite drachm.

*The Pathfinder*¹

¹ Reprinted by permission.

VII. EXPOSITION

In reading the passage quoted below, see how many of the traits explained you can summarize in a single word, such as *tact*, *good sportsmanship*, *candor*, *generosity*, *kindness*, and so forth. As you read, list the instances that belong under each of these five headings or others you may choose. Some items may belong under more than one of these headings.

CARDINAL NEWMAN'S CONCEPTION OF A GENTLEMAN

It is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature — like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though Nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast — all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at his ease and at home. He has his eyes on all his company; he is tender toward the bashful, gentle toward the distant, and merciful toward the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled; never defends

himself by a mere retort. He has no ears for slander or gossip; is scrupulous in imputing motives to those who interfere with him; and interprets everything for the best. He is never mean or little in his disputes; never takes unfair advantage; never mistakes personalities or sharp sayings for arguments; or insinuates evil which he dare not say out. From a long-sighted prudence he observes the maxim of the ancient sage that we should ever conduct ourselves toward our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults; he is too well employed to remember injuries; and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain because it is inevitable, to bereavement because it is irreparable, and to death because it is his destiny. If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who, like blunt weapons, tear and hack, instead of cutting clean; who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it. He may be right or wrong in his opinion, but he is too clear-headed to be unjust; he is as simple as he is forcible and as brief as he is decisive. Nowhere shall we find greater candor, consideration, indulgence. He throws himself into the minds of his opponents; he accounts for their mistakes. He knows the weakness of human reason as well as its strength, its province, and its limits.

JOHN HENRY NEWMAN, *The Idea of a University*

At first thought this selection may seem to you to be a description. If you try to *visualize* Newman's gentleman, however, you will have difficulty. No single person is here pictured and made vivid by details of complexion, stature, voice, and movement. The purpose is not to give a single, vivid, concrete impression of some definite person, but to make clear those qualities of personality and character which the writer considers essential attributes of a gentleman. Because of this purpose of making something clear to readers or hearers,

of making something understood, the selection is classified as **exposition**.

The classification of composition is determined by the purpose of the writer. In description the aim is to make the reader feel through his senses, to give him a vivid impression. In exposition the purpose is to help the reader understand, to make an idea clear to him.

PRACTICE

Find an exposition of at least one paragraph in length among the passages quoted in this book ; in textbooks on three different subjects ; in some novel ; among the themes you have written this term. Tell in each case what the author attempts to make the reader understand.

Everyday Uses of Exposition

No one can go far through any day without giving or asking for expositions. Here is an example from school life.

A girl with some experience in playing basket ball wanted to improve her record in tossing baskets. Her coach gave her the following suggestions :

1. Stand with feet apart ; study the distance until you are certain of the maximum stability and feeling of ease.
2. Have weight on heels, but do not overemphasize this. The ideal again is stability.
3. Study grasping the ball until you are sure :
 - (a) That you use a grip that is secure.
 - (b) That as the ball leaves your hands there is no interference.
4. As you toss the ball, keep your eyes upon the basket.
5. Begin the toss with the lower arms and gradually bring the upper arms and then the shoulders into the toss.
6. At all times keep the head and the poise of the body well balanced, relaxed, and steady.

PRACTICE

Run through the following list of occasions for the use of exposition. Jot down the numbers of those which you can remember ever having used. Make a list (also by numbers) of the ones that suggest times when you yourself were in need of some explanation. Extend the lists with other experiences you are reminded of. Begin a personal list of topics which you can draw upon for themes.

1. Asking your way somewhere or directing others.
2. Asking or explaining how to do a problem in mathematics.
3. Asking or showing some one how to perform an experiment in science.
4. Asking help with a topic in history or explaining it.
5. Asking or telling some one what was expected in a certain assignment.
6. Giving or receiving help in improving technic in pitching, catching, or batting a baseball; in guarding, passing, or dribbling the ball in basket ball; in diving or learning a new stroke in swimming; in figure skating on ice or roller skates; in standing up on ice or roller skates; in skiing, snowshoeing; in serving or volleying in tennis — in any other sort of athletics or outdoor sport.
7. Explaining or inquiring the meaning of a technical or otherwise difficult term.
8. Explaining or being told how to pack a trunk or suitcase, to darn a stocking, to set out seedlings, to take out an inkstain or grease spot, to build or fill a silo, to tie a four-in-hand, a slip-knot, to prepare a hothouse or a cold frame, to wrap and tie a bundle, to pack and address a parcel with breakable contents.
9. Giving or receiving stage directions, or directions for going through some drill or dance.
10. Making a graph or map, or explaining one.
11. Blocking out a design, mixing water colors or oil paints, making a woodcut, stenciling curtains, dyeing a scarf.
12. Operating a linotype machine, a mangle, a milking machine, a reaper and binder.

13. Explaining or asking help about gardening, cooking, building a camp-fire, choosing a camp spot, pitching a tent, recognizing the best place to catch a certain kind of fish or to find bait.

14. Completing such statements as: "What I mean is —"; "I understand it this way"; "No, I don't mean just that."

15. Expressing your own or listening to others' theories about the best kind of friends, the most enjoyable books, the most interesting movies, the most attractive way to furnish and decorate your room, the most desirable form of recreation, the kind of boy or girl you like best, the pleasure and benefits of keeping pets, needed improvements in school or civic organization and administration.

16. Asking or answering, as: what makes freckles, what makes the doorbell ring, why we don't fall off the earth, how many stars there are, how far distant the nearest star is and how we know, what makes eclipses, how to make water run uphill, why an airplane doesn't fall to the earth.

17. Asking or telling how to get a job, how to hold it, how to win promotion, why John Jones gets higher grades than somebody else, how somebody else can get higher grades than he does.

18. Explaining how a slide rule works.

A Clear-Cut Plan

If in reading Newman's explanation of the qualities of a gentleman you followed the suggestion to write down single words summarizing the various traits, such as *tact*, *candor*, *generosity*, *kindness*, *good sportsmanship*, the result was a rough outline or plan for the exposition. An outline for the passage might be arranged somewhat as follows:

I. *Introduction*: Definition of a gentleman.

II. *Body*: Specific traits which make up his character.

A. *Tact*.

1. Comparison with comforts of life.

2. Specific instances.

B. *Generosity of nature*.

1. ———

2. ———

III. *Conclusion or Summary*.

In preparing an exposition, a preliminary outline or plan is an indispensable aid. The outline form you have read is a familiar and useful one. To announce one's subject clearly in an introduction, to develop this thesis step by step in the body of the exposition, and finally to recapitulate or sum it up in a conclusion is usually a sound organization.

The introduction-body-conclusion form is not, however, the only one. A simpler, and for many purposes a more workable, scheme is that of writing in advance a subject sentence for each paragraph, a single, concrete statement giving a synopsis of what that paragraph is to be. Since each paragraph marks a stage in the development of the whole composition, this gives an adequate framework on which to build. It has the additional advantage of helping the writer to stick to his point in each paragraph.

The following is a sample *sentence outline* for a theme on gardens:

A PROFITABLE AMATEUR MARKET GARDEN

Introduction: Paragraph 1. After ——— years of experience I have learned to make my hobby pay.

Body: Paragraph 2. This success I owe in large measure to information and suggestions received in the University Extension Boys' Club.

Paragraph 3. Careful preparation of the soil must first be made by ———.

Paragraph 4. Next comes the selection of seed from my own special seed plants.

Paragraph 5. Weeding and spraying demand constant vigilance and hard work during the whole season.

Paragraph 6. If the season is dry, I find I must keep the soil moist by watering; if the season is too wet, I must look after proper drainage.

Conclusion: Paragraph 7. I have by this time worked up my own market — customers who depend on me and will buy all I can supply.

This gives a simple but very definite plan from which one may speak or write, and forces one out of vague ideas into an examination of the actual facts at his disposal.

PRACTICE

1. Bring to class, written out, the plan for a recitation in some other course, or for a report on an article from *Popular Science*, from "Science and Invention" in *The Literary Digest*, or from some popular engineering journal. Fasten to your plan a blank sheet of paper at the top of which you have written your name. In the recitation period the plans will be passed around to be read silently and criticized. Think of the following points as you read. Has the writer given a clear enough outline to prove that he understood the lesson studied? Would his outline form the basis for short topical reports? Where could it be made clearer? Write on the blank sheet your criticism of each of the plans that reaches you. When your own is returned to you, revise it, taking advantage of the written criticisms of your classmates.

2. Make sentence outlines for as many of the topics suggested in the preceding practice section, pages 173, 174, as your teacher shall assign. Develop one of these outlines first into an oral, then a written exposition.

Description in Exposition

Sometimes compositions which are loosely called description are, because of their purpose, more accurately classed as exposition. An account of some one's appearance for purposes of identification is apt to be more truly expository than descriptive; so, too, is an attempt to locate a building in a definite site, or an effort to describe a place so exactly that an inquirer can recognize it.

When description is used for its own sake — that is, when it seeks to give pleasure or to arouse interest through satisfying a desire to know what a thing, a place, or a person is like — it is necessary to include whatever concrete detail of sight, sound, motion, touch, odor, or taste will contribute to a vivid impression as an appeal to the emotions. Descriptions of this sort will be discussed in Chapter X. Description has, however, another use. You are trying, for example, to encourage birds to nest in the trees near your house and to come to the bird bath you have built. You know that the English sparrow is a bird villain, that he has done untold harm in driving away valuable native birds or breaking up their nests. You know, too, that there are scores of other kinds of sparrows — vesper, field, song, Savannah, white-throat, chippy — which you would welcome as guests. When you find a pair of sparrows beginning to build in the maple, you turn to the bird book to make sure whether these sparrows are the marauders you dread. In books like Chapman's *Handbook of Birds* or F. Schuyler Mathews's *Book of Birds for Young People* you will find three sorts of description. The first, which is sometimes a series of pictures of movements, is placed there to interest you and give you pleasure; the second, by which you identify a particular kind of sparrow, is intended to make clear to you exactly what the bird is like, how it lives, and what virtues or faults it has. This last type, you can see, is used for the purpose of explanation, or *exposition*. The second chooses only the points which will help you tell one sort of bird from another, sometimes less than might be used to interest a reader. The sort of description in your bird book which might be called *scientific* gives minute details of shape, marking, color, proportion — far more than would be needed for either interest or identification. The purpose of

identification and explanation requires the listing of appearances, of causes and effects, of processes, uses, etc. It is thoroughly expository in nature.

In general you may distinguish between exposition and description by a contrast of purpose: description purposes to give an interesting picture, exposition to make clear by picturing or analyzing.

Investigation and Report

The following quotation is a good illustration of an exact and full report of the behavior of a fish under observation. Notice that the fish itself is not described, since we are not interested in one special sort of fish, but in the behavior of fish in general as illustrated in this case by the actions of a trout. Would you have been as keen to notice all the details of action?

Many are the marvelous things I discover in fish life and habits by careful and regular watching, but nothing has been easier to prove — next to their astounding power of vision — than the degree of their hearing capacity and their degree of alarm in proportion to various sounds. I pick out my trout — in fact, there are three or four, one behind the other — but the one I watch is the foremost; the smaller ones take their cue from him. He is feeding steadily in two feet of water. My friend fires a shotgun at two hundred yards. No notice. Again at one hundred yards. My trout instantly quivers and sinks a little. He has stopped steering from side to side to seize the tit-bits coming down. I interpret his behavior to mean that his eyes are on the lookout for bank enemies instead of for various little niceties. His body is poised so steadily that I am sure he has no thought of feeding. He is watching and listening, like a crouched Indian with enemies about when he hears a noise in the bushes. In two or three minutes he is at ease again and feeding away lustily. Now I get my comrade to fire at twenty yards. The trout darts here and there excitedly, then back to his

old position, and keeps as still as a rock, save for that slight wave of his tail as a stream register. He is thoroughly alarmed now and keeps a long lookout. To test the extent of his suspicion, I throw in a few worms a yard or two above him. As they pass him you would think he loathed worms, or at least that they were creatures having no part in his life interests. Something has disturbed him profoundly. He behaves like a man who hears the movement of a door handle at two in the morning and listens intently for the next sound.

At last he resumes his activities and drives away an intruder of smaller size, who had ventured too near his feeding ground. Then his fins are busy again, and his eyes are upon his work. At once I signal for another shot at the same distance. This settles him, and he flashes to his haunt under the great root at my feet. He has gone to cover as a precaution, for the detonation hit him rather hard and a second time. He must ponder, wait, and be wary. He wears out my patience.

P. BERRYMAN, *Can Fish Hear?*¹

PRACTICE

Prepare to report orally in class on one or more of the following topics. Your classmates will criticize your report for (1) completeness, (2) accuracy, (3) manner of presentation. After you have profited by their criticisms, submit the report in written form. Exchange the papers with a classmate as your teacher directs, and improve your reports in conference with him. Remember that the usable power that you will carry away from the high school will depend on your ability to revise your own and others' work independently of the teacher.

1. Observe closely for ten or fifteen minutes some animal, preferably a wild animal. Give the class an accurate account of its appearance, the sounds it makes, and its actions. Let the class name the animal or bird and criticize your report for accuracy of observation.

¹ Reprinted by permission of *Forest and Stream*.

2. Investigate at least two places suitable for a class picnic and report on these to the class, recommending one.

3. Give a similar report on a site for camping or a good ground for fishing.

4. After a personal investigation, report the ravages of some insect, or some blight to trees or agricultural products in your section (the boll weevil, the tussock moth, white pine rust).

5. Report on some phase of the production and marketing of vegetables in the nearest gardens and markets.

6. Report on a visit to a cannery, a bakery, or some other industrial plant near at hand. Be keen in observation and accurate in your exposition.

7. Explain an unfamiliar custom of some other land. Make clear what it is like, and if possible how or why it has become a custom.

8. Report on some peculiarity of rock formation or of topography in your neighborhood.

9. Discover along what streets or in what parts of town or of the school grounds more trees should be planted. Make a report.

Giving Directions

"How can I get to the First Baptist Church?" inquired the stranger.

The hotel clerk took up a blank card and began to draw as he talked.

"Go south from here to the nearest corner," he said. "Take an east-bound trolley marked Pleasant Boulevard. The church is on N Street, but the trolley doesn't stop there. Get off at O Street, the corner with the large Woodworth department store. Walk back to N on the same side of the street as this store. Turn to your left on N Street. Walk north past the Catholic cathedral, which you'll recognize by the crucifix. In the middle of the next block

you'll find your church, an old brick building covered with ivy. Here is a labeled diagram to help you remember the names of the streets."

Giving directions as to how to reach a strange place involves the same sort of accuracy and skill in choice of detail required in identifying persons. Specific landmarks should be mentioned. Some idea of the distance is a help. A clear arrangement of items is essential, and a diagram is of great assistance.

Directions for reaching a place are made clearer by mentioning distance and easily recognized landmarks, by a logical arrangement of items in the account, and by the use of a diagram or map.

Demonstration

In giving clear instructions often simple statements alone do not suffice. If, for instance, you were explaining more fully the directions for tossing baskets, page 172, you would have to demonstrate the position best for stability (steps 1 and 2). You would contrast good posture with poor by acting out both, demonstrating as you explained the advantages of the good position. The movement of the arms in lifting the ball (step 5) you would demonstrate much as a physical director demonstrates a new setting-up exercise.

The use of diagrams and graphs is another kind of demonstration, acting a process another, using models or actual materials still another. Think how hard it would be to learn to sew, cook, run an engine, paddle a canoe, tie a bow-line knot, or build a camp fire if no one ever actually showed us how.

Directions for making or doing something are often made clearer by demonstration.

PRACTICE

After you have made a report based on one of the following assignments in giving directions, your classmates will ask questions about any points you have not made clear. A member of the class may be appointed in each case to represent the person who is asking the way.

1. Illustrating your talk by a diagram on the board, give directions for reaching some public building, including necessary details of distance, specific landmarks, and other important points of routing.

2. Direct a friend to a good camping or picnic grove, or give the route for a pleasant hike.

3. Give directions for taking an out-of-town trip which will necessitate changing trains or boats.

4. Through a study of time-tables and railroad advertisements, plan a route to some place of interest — the seashore, Niagara Falls, Pike's Peak, Glacier Park, Yellowstone Park, or some other national reserve. Explain the route you have worked out in class, using a diagram if needed and demonstrating the advantages.

5. Advise a friend about a civic sightseeing trip for the benefit of out-of-town friends, that will include the greatest number of sights of interest with the least amount of walking or loss of time.

6. Prepare a booklet to be put in the hands of new pupils instructing them how to find their way around the school buildings and grounds.

7. Write a letter to a friend who has never visited your present home, telling him how to reach it in case you fail to meet him at the train.

8. Imagine that you are a floor-walker or elevator operator in a large department store. Tell customers how to reach the adjustment desk, the charge-accounts desk, the lost-and-found department, the tea-room, the lounge, the soda fountain, the toy department.

9. Using materials and demonstrating, explain one of the following: making a book cover; loading and unloading a camera; focusing the camera; developing a film; printing a film; starting a fire by friction; mimeographing; printing; making a kite; untangling the keys in a key puzzle; improvising a doll for a cross baby; making a paper drinking cup; threading a needle; sewing on a button; mending a puncture; changing tires; mending some garment; tying some special kind of

knot; combing one's hair; putting on a collar and tie; constructing a right-angled triangle. Your classmates will question you on any points not clear enough to enable them to perform the process.

10. Give an exposition which you can demonstrate by acting: the position for a standing broad jump; starting a race; a position used in playing some musical instrument (fingers, wrist, arm); standing at attention for inspection; working out stage directions; learning a dance step; removing something from some one's eye; stopping a flow of blood from a dangerous wound; giving first aid to a drowning person. Your classmates will question any point at which they would be unable to follow your instructions.

Definitions in Exposition

A distinguished visitor who knows nothing of basket ball has come to your school on the day of a game. The principal, knowing what a "fan" you are, has asked you to explain the game in advance. You have told the stranger about the make-up of the team, and the duties of forwards and guards. You have given each step of the game accurately, and have come to an explanation of tossing baskets from the foul line. The stranger is succeeding in being as polite as you are trying to be, but he looks as unhappy as you feel when your teacher talks over your head. You pause, wondering where you have failed.

Then the stranger asks: "What do you mean by *tossing baskets*? I thought it was a ball you tossed."

"*Tossing baskets* really does mean tossing the ball through the basket ring," you reply; and here you find you must tell him what the "basket" is like, how high it is, and how far away from the foul line.

"What is the *foul line*?"

"When a player *fouls*, that is, breaks a rule," you answer, "his team is penalized by having to let the other side try to toss a basket without interference from the guards. The

foul line is the mark where the player stands to throw the ball."

By the time the game begins, the stranger is an intelligent spectator. You, on the other hand, have learned a good deal about exposition.

Sometimes an exposition of considerable length is developed almost wholly by definition, since one term after another must be defined. Each definition in turn may require expansion by example, comparison, and so forth. In a sense most expositions may be thought of as expanded definitions of facts, processes, theories, or principles. The first three paragraphs in the following selection furnish good examples of the way in which expanded definitions may become expositions :

PRODUCTION OF WEALTH

What is production? Every one will agree that the creation of a new article of wealth is production. The farmer produces wheat or cotton. The manufacturer produces shoes. The carpenter produces a house. But how about the railroad that brings wheat from the western farms to New York. Is the transportation of wealth, as well as its creation, production? The answer to this question will appear if we ask what all wealth is for. The only reason for having wealth is that our wants may be satisfied. Wheat on the western farms cannot satisfy the hunger of people in New York. The work of transporting the wheat is just as important as that of raising it. The object of both is that hunger may be satisfied. Any activity that adds to the power of wealth to satisfy human wants (*i.e.*, to its utility) is production. We therefore say that the production of wealth is the creation of utility.

When a manufacturer makes a horseshoe, he is producing wealth. But so is a blacksmith when he shoes a horse, for the horse is now better able to serve his owner than before, and the horseshoe was of no use till it was nailed to a horse's hoof. The blacksmith has created utility. The truckman who brings coal from the wharf or the railroad yard and puts it in the coal bin is a producer because he

increases the utility of the coal. It would never have warmed the house if left in the freight car. The merchant who buys goods from the manufacturer and keeps them in a store conveniently arranged for the purchasers is increasing the utility of wealth by putting it in the hands of those whose wants are to be satisfied.

There is, however, another kind of production. For example, an opera singer ordinarily produces no wealth; her efforts are made to give pleasure or instruction directly. We have learned that what makes wealth worth having is that it furnishes services or benefits which satisfy human wants. When we desire to hear a song from an opera, we may either turn on a phonograph or go to hear a singer. The persons who made the phonograph produced an article of wealth that can satisfy the desire for music. The singer in the opera, instead of producing an article of wealth, satisfies this want directly. We conclude that all persons who perform services that satisfy human wants directly are engaged in production, just as truly as those whose efforts lead them to creation of utility in wealth.

The complete definition of production, then, is as follows: production consists of (1) the creation of utility in wealth (or the production of wealth) and (2) the performance by free persons of services that satisfy human wants directly.

FRED ROGERS FAIRCHILD, *Essentials of Economics*¹

Avoiding Technical Terms

The advisability of avoiding technical terms in giving explanations is well illustrated by the following anecdote:

"Why is manganese put into steel?" I asked Pete on one of my trips past his furnace.

"It settles it, toughens it up, and makes it so it'll roll," he answered.

A few days later I asked one of the chemists the same question.

"It absorbs the occluded gases in the molten steel, hardens it, and imparts the properties of ductility and malleability," was his reply. I preferred Pete's explanation.

HENSCHAL S. HALL, *Pete of the Steel Mills*²

¹ Copyright 1923, 1926, by American Book Company.

² Reprinted by permission of Charles Scribner's Sons, publishers.

Technical terms are those words or expressions which pertain to some particular art, science, trade, sport, or other activity. *Pianissimo* in music, *punt* in football, *dénouement* in novels or drama, and *carburetor* in engines are examples of technical terms, or expressions used in a technical sense. Unless we know beyond doubt that the majority of our audience is familiar with the technical aspects of our topic, we must not presume on its comprehension at any point. Thus for the person who knows little of basket ball, *breaking a rule* is more comprehensible than *fouling*.

If in writing a paper for people unfamiliar with your subject it is impossible to avoid technical expressions, they must be accompanied by definitions. All definitions are really little expositions, sometimes limited to a single sentence. However short, they must be definite and clear, and must give enough to distinguish the word defined from others like it. In defining *doubloon*, it is not enough to call it a coin. It is a *former Spanish gold* coin worth about *five dollars*. To *discover* is not just to *see*, but to get *first sight* or *knowledge* of a thing. Definitions of nouns usually include two things about a word: (1) the general class to which the term belongs, (2) the specific features which distinguish that thing from other members of the same class. *Home run* is (1) a term used in baseball meaning a hit, but it is also (2) a hit which sends the ball so far that the batter has time to make the circuit of all three bases and reach the batter's plate again before the ball is returned.

In phrasing a definition you should use the same part of speech as the term defined — verb for verb, noun for noun, and so forth.

Right : Compulsion is the act of forcing.

Wrong : Compulsion is to force.

Right: To call is to summon or to arouse.

Wrong: To call is summoning or arousing.

PRACTICE A

The three quotations which follow require considerable definition to make their meaning clear to the reader unfamiliar with their subjects. After using a dictionary or consulting persons familiar with the terms, rewrite one selection to make it clear, either by using simpler expressions or by stopping to explain the terms where necessary.

I

Batting averages are not the only things to be considered in deciding whether the American or the National League batters are superior. *Long hits* are important as well as frequent hits. The batting averages as expressed at present give no more credit for a home run than for a *scratch single*. To that extent they are inaccurate and inconclusive. For example, American League hitters made 2010 *two-base hits*. National Leaguers made 1912. This is a margin of nearly five per cent in favor of the American League. In *three-baggers*, however, the National League excelled by a score of 588 to 554. Furthermore, the National League showed a clean-cut superiority in home runs. American Leaguers *rapped out* 441 *circuit clouts*: National Leaguers 538, almost 100 more than their powerful rival. It thus appears that during the past season the National League not only *out-hit* the American League by several *batting points*, but was also the *heavier hitting circuit* of the two.

F. C. LANE, in the *Baseball Magazine* ¹

2

I know the joy of a long, low *drive*, straight down the *course*, the thrill of a neatly *lofted mashie shot* that just gets over some brutal chasm and, *backward spinning*, lands safely on the *green*. I know the despair that fills a golfer's soul on bad days when he *tops* and

¹ Reprinted by permission of The Baseball Magazine Company; and *The Literary Digest*, Funk and Wagnalls, publishers.

slices and cannot keep his eye on the ball, when he misses short *putts* that lose the *match*, and otherwise disgraces himself. I have played in the *eighties* on occasions; usually in the *nineties*.

CLEVELAND MOFFETT, in *Strength*¹

3

Broadcasting is fast becoming *commercialized*, and the trend in that direction is one of the chief subjects under discussion at the annual Radio Conference. Advertising *motives* are the incentive behind most of the attractive features on the air. Radio *impresarios* admit that the desire to place the names of firms and product before the public is responsible for bringing the world's greatest artists and musical organizations before the *microphone*. The advertiser pays for the *facilities* of the *broadcasting station*, and he must hire the artists to perform for him. Stop and think. Did you every buy a *radio battery* because you knew its name better than all others, or a washing powder because you liked the twins you heard on the radio by that name? Did you ever buy a box of candy because you *tuned in* two boys who *radiated* happiness once a week through your *loud-speaker*?

O. E. DUNLAP, in *The Outlook*²

PRACTICE B

1. Explain how to lay out the ground or floor for some game, defining all technical terms as you go along. The class will ask you questions about any terms you fail to make clear.

2. Imagine that you are a member of a "stunts" committee for some party or picnic. Come to class prepared to explain some game suitable for entertainment on such an occasion. Define all difficult terms as you proceed — *booby*, *forfeit*, *handicap*, *relay*, and so forth. Expect questions if you do not make the class understand.

3. Explain some popular street game or field game (not a major organized game like baseball), taking your facts from

¹ Reprinted by permission of *Strength*; and *The Literary Digest*, Funk and Wagnalls, publishers.

² Reprinted by permission.

personal experience or from interviewing some one you know. Keep all technical terms clear. *Marbles* and *jumping rope*, as we are likely to forget, are full of technical terms which sometimes puzzle the adult. *Fox and geese*, *hare and hounds*, and all the various forms of *hide-and-seek* contain technical expressions. So do various games that are popular with children on city pavements and sidewalks.

4. Explain how to open and conduct a personal banking account, defining *check*, *stub*, *deposit*, *balance*, *canceled vouchers*, *forgery*, *indorse*, *statement*, or any other technical terms as they enter your exposition. You may impersonate a bank cashier and get some other pupil to impersonate the new depositor.

5. Explain the advantage of a savings account, defining such terms as *compound interest*. Initiate a city dweller into some phase of life on a farm, or a country dweller into some phase of life in the city, defining unfamiliar terms, as: *farm machinery*, *harvesting*, *shredding*, *mulching*, *drilling*, *tile-drainage*, *city transit systems*, *subway*, *trolleys*, *elevated routes*, *bus lines*, *franchise*, *transfer*, *exchange*.

6. Explain *boycott*, *submerged tenth*, *sweat shop*, *civil service*, *internal revenue*, *protective tariff*, *political pull*, *equator*.

7. Explain how wind affects weather; what is meant by *daylight saving*; how we know that the earth is round; why the days are longer in summer than in winter.

8. Appoint captains of words for your classes in history, science, and so forth. Have them select from a lesson the ten words most needing definition, and list these on the board at the beginning of the English period, selecting from one subject each day. Other members of the class should be called on to define these terms during the first five minutes of the hour.

Methods of Developing Exposition

The methods discussed under paragraph development pages 86-106, all apply to exposition. Here are further illustrations.

DEVELOPMENT BY SPECIFIC INSTANCE

Which parts of the following passage make clear the value of appreciating your present job?

YOUR PRESENT JOB

The reason most chaps fail to make more wages is that they fail to appreciate their present jobs. They are like the cow that always wanted to be where she wasn't. It is an old saying that the field farthest away always looks the greenest. This is a great mistake. Your future and my future depend absolutely on our making more of our present jobs. We must use our present jobs as stepping stones to future jobs.

The other evening I took a trolley-car ride from Gloucester, Mass., to Pigeon Cove, and asked the conductor, who was an old schoolmate of mine, to let me off at a certain street in Pigeon Cove. He didn't do it. He forgot all about me, and the first thing I knew I was a half-mile beyond the street. As it was a dark, rainy night, I was cross.

"Hold on, Roger," said he; "you know if I was any good, I wouldn't be on this job anyway. I would have a good job like yours."

I didn't argue with him, but after leaving the car I couldn't help thinking that when I first knew F. P. Sullivan, who is now president of the entire Massachusetts Electric System, which is one of the biggest trolley systems in the world, Pat Sullivan was street-car conductor on a little line in Lowell. He, however, then tried to be the best conductor in the city of Lowell, so that when a starter was wanted, he would be chosen; and he was. Then he tried to be the best car starter in the city of Lowell, so that when a superintendent was wanted he would be chosen; and he was. Then he tried to be the best superintendent in the state, so that when the roads

were put together he would be put in charge of them all; and he was.

Your present job is your best opportunity. Your future depends on how you do your present work. If you do it carelessly and half-heartedly or even mechanically, you will never get ahead. If, however, you will put energy into it, try to produce more, and give the company a new idea once in a while, your present job will soon be a stepping stone to a better job. The way to get ahead on any job is to make yourself more useful than the other fellows. The blowing of the whistle means stop working, not stop thinking.

ROGER WARD BABSON¹

DEVELOPMENT BY COMPARISON

Exposition of unfamiliar things is always made clearer by comparing the unknown or new thing with something familiar. Read the following exposition, picking out every example of comparison used to help the reader :

I spent the better part of three days recently trying to coax an ant to move a fragment of match-stick that would correspond in size to a telegraph-pole for us. The ant paid no attention to me, and I was about to give up, when it easily picked up the stick and carried it away. This convinced me that the insect could carry a much heavier burden, so I fashioned a tiny telegraph-pole, tied it in the middle with a piece of grass, suspended the ant from a loop of string and after repeated trials succeeded in inducing it to take hold of the grass bridle.

The ant lifted the pole clear off the table with its mandibles — its teeth! Considering the weight of the ant, that pole represented a burden of 240,000 pounds, or 120 tons for you or me!

The spider, for example, demonstrated that as a spinner of silk he was more proficient with his old-fashioned spinning wheel than men. You have seen the house spider dangling at the end of his string, and probably you have observed how fast he can move with it. I have spent hours watching spiders build their webs. One day I destroyed a web and the spider quickly rebuilt it. I did this

¹ Reprinted by permission of Babson's Statistical Organization.

again and again, and the spider demonstrated that he could spin almost as fast as I could destroy.

His speed interested me so much that I determined to find out just how fast he could work. In order to do this, I rigged up a minute spinning-wheel that could be turned as fast as the spider could produce his silk. Waiting until the spider emitted a tiny strand, I fastened it to the spinning-wheel, and started turning the crank. The faster I turned, the faster the spider worked, until he reached the speed of 280 feet of silk a minute. And two skeins of linen thread, about 600 yards in all, were once considered a good day's work for a human operator at a spinning-wheel!

TOLHURST, *Insect Movies*¹

DEVELOPMENT BY CONTRAST

What two kinds of patriotism are contrasted in the following quotation? Does the contrast make the writer's ideal of patriotism clearer? Notice that the contrast is drawn between two specific instances, that two methods of paragraph development are combined.

The other day I met in the street a man in uniform. His coat sleeves were embroidered from shoulder to cuff with bars, stripes, insignia, and chevrons of the most gorgeous colors and fantastic design. My curiosity was too much for me, and I was about to stop and question him, when I discovered that he had already halted and was bursting to tell me.

"Yes," he announced, "they are every one authorized by the War Department. These three octangular triangles of orange mean my third cousin did a good deal of war work. These ten vertical mauve stripes are ten embarkations; the ten horizontal stripes denote ten times seasick."

"Then you never reached France," I sympathized.

"No, but this gray dot indicates extreme disappointment. Now these pink crosses —"

But I hurried off, and almost ran into a limping soldier with only a small gold chevron on each arm. My curiosity again overcame me.

¹ Reprinted by permission of *Popular Science Monthly*; and *The Literary Digest*, Funk and Wagnalls, publishers.

"My boy, how came you by these?" I asked, feeling assured he could not say much about only two chevrons. He did not.

"Well," he answered as he passed, "I was abroad for awhile, and I happened to go a little lame."¹

The following quotation shows an excellent form of outline or plan for an exposition to be developed by use of contrast :

THE NEW YEAR IN "DEADLY PARALLEL"

The forecasts of the financial prophets have already been discussed at some length in these columns. But there is an advantage in being able to see all the factors in the situation at a glance. *The Iron Trade Review* (Cleveland) sums up its columns of discussion and tabulation and its score of elaborate charts in this nutshell presentation of the "constructive factors tending to stimulate industry and the adverse factors with an opposite influence."

Favorable

Confidence is increasing.
Credit resources are large.
Prices are stable.
Tax-reduction is in sight.
Wages, savings, and purchasing power are higher.
Building prospects are good.
Farm conditions better; crop values up 11 per cent over 19—.
Improvement recently has come in a few lagging industries.
Profits and dividends are above the level of 19—.
Securities have indicated confidence.
Railroad purchases are in prospect.

Unfavorable

Europe continues disturbed.
Industrial costs are excessive.
Business profits are narrowing.
A soft-coal strike is possible.
Although better, the farmer's position is still somewhat short of prosperity.
Oversupplies of oil, wheat, leather, coal, and a few other lines exist.
Keen competition is ahead.
A presidential election is at hand.
A buyers' market prevails in many industries.
Soaring costs might choke the building boom.²

¹ Reprinted by permission from *Life*.

² Reprinted by permission of *The Iron Trade Review*; and *The Literary Digest*, Funk and Wagnalls, publishers.

We make our point clearer by showing not only what a thing is like, but what it is not like. When we wish to explain why mountain air is more healthful than sea air, why summer is preferable to winter (or vice versa in either case), we show how different the facts and figures concerning health, recreation, temperature, density of atmosphere, and so forth are at the shore and in the mountains, in summer and in winter. A color stands out more vividly when placed beside a contrasting color. Similarly the good or the bad qualities of a herd of cattle, the simplicity or the complexity of an engine, the desirability or the undesirability of a plan, will stand out more sharply through the skillful use of contrast.

Specific instance, comparison, and contrast all serve tellingly as aids in exposition.

PRACTICE

I. Explain five of the following terms, using for each a specific case to make your meaning clear. Your classmates will judge how well the instance you give fits your explanation.

- | | |
|----------------------------------|-------------------------|
| 1. The forward pass in football | 13. The open shop |
| 2. The off-side play in football | 14. Contract |
| 3. The double play in baseball | 15. Mortgage |
| 4. The deuce set in tennis | 16. Partnership |
| 5. The direct primary | 17. Corporation |
| 6. The tariff | 18. Creation of utility |
| 7. The income tax | 19. Capital |
| 8. The inheritance tax | 20. Decreasing returns |
| 9. National monopoly | 21. Elective subjects |
| 10. The single tax | 22. Minimum essentials |
| 11. Public service corporations | 23. Demand and supply |
| 12. Coöperative bargaining | 24. Conservation |

II. Write an exposition bringing out the difference between any two opposite types of character or temperament. The following will serve :

- | | |
|--|--|
| 1. The quitter and the sticker | 5. Miss Jolly Romp and Miss True Dignity |
| 2. The pessimist and the optimist | |
| 3. The man really on the job and the man half off it | 6. Mr. Real Worker and Mr. Happy Go-lucky. |
| 4. The sponge and the man who stands on his own feet | 7. The over idler and the over worker |

III. Compare the relative advantages of two different ways of earning one's living :

- | | |
|-----------------------------------|---------------------------------------|
| 1. Country doctor and city doctor | 7. Merchant and professional man |
| 2. Mechanic and lawyer | 8. Employer and employee |
| 3. Dairy farmer and fruit grower | 9. Politician and man in private life |
| 4. Teacher and business woman | |
| 5. Farm hand and factory hand | 10. Carpenter and garage man |
| 6. Author and editor | 11. Minister and actor |

IV. Contrast two different courses of study: commercial and academic, home economics and college preparatory.

V. Explain the two terms *hereñity* and *social environment*, combining two or more methods of paragraph development.

VI. Explain *harmful* and *helpful insects*, combining methods of paragraph development.

VII. Compare and contrast the relative advantages of seashore and mountains as vacation resorts, the educational advantages of country and city, commutation and living in a city, winter and summer sports, indoor and outdoor recreation, two games.

Exposition Based upon Reading

One common use of exposition is to pass on to others information that we have gained by reading. Such information is

likely to be most accurate and most valuable if it is derived from several authoritative sources. The facts presented by one writer supplement and refine those set forth by another. The impressions of the reader, moreover, are clarified and corrected in the process of comparing one article with another.

Writers of textbooks must of necessity gather material from various sources. Users of textbooks should do likewise. A very practicable way to do so is to read two or more magazine articles or chapters in library books on the same topic. While reading, one should take brief notes of the principal points upon which he is seeking information, employing such forms as are suggested on pages 173, 174. He should then plan his exposition in accordance with the time or space at his disposal, arranging an outline after the fashion illustrated on pages 174, 175. Actual expression in speech or writing should embody as far as possible the qualities of excellence that have been defined and illustrated in Chapters I and II and in the present chapter.

An important use of exposition is to convey to others information that the speaker or writer has obtained by reading.

PRACTICE

Select some topic of present-day life and search in the library for good references about it. When you have collected a sufficient body of dependable information, prepare to present it to the class orally or in writing, as the teacher may direct.

VIII. ARGUMENT

Those of us who are really human want, at least part of the time, to make what we think is right prevail, or, perhaps on a less ideal plane, to have our own way. There are ways and ways of securing this desired end. Riches will sometimes buy it. Being disagreeable will sometimes induce people to yield to us for the sake of avoiding a quarrel or of getting rid of us. Charm of manner will work wonders in reducing resistance. But the most telling way, the surest in the long run, is to know how really to persuade people to agree with us.

In the following argument on the use of Christmas trees you will recognize some of the methods with which you have become acquainted in studying exposition. Find in it examples of development by definition and by specific instance.

A FORESTER'S OBSERVATION ON CHRISTMAS TREES

The Christmas tree flourishes among us with no signs of abating vigor. Every year five million trees are cut down in this country for the annual Yuletide festival. Is this a justifiable use of forest products? We are glad to hear an affirmative answer to this question from an authoritative source. Mr. F. W. Besley, State Forester of Maryland, does not share the concern that prevails in some quarters about the Christmas trees, and neither, he says, do foresters as a class. Writing in the *Nature Magazine* (Washington, D. C.) for December, he says:

"If a ten-year-old tree, of which 2000 or more can be grown on a single acre, can give so much joy, what better use can be made of

the tree? The custom is so well established that it will never be wholly discarded, and why should it be? Is it not the Christmas tree that gives the setting for the celebration? What is more delightful to children than the Christmas tree with its candles or electric lights, silver trimmings, tinsel, and the other things that go with it? Take away the Christmas tree and you have removed the chief charm. It is the something that is eloquent of sentiment and that has a much higher value than the cost of the tree. It is not to be measured by economic considerations or commercial computation.

"The cutting, shipping, and selling of Christmas trees has developed into an established business, extending over the entire country. One large shipper of New England has been in the business forty years and in that time has sold several thousand carloads of trees. Some of these have been shipped as far south as Texas and as far west as Chicago. This pioneer of the industry is now eighty-two years of age, but he is still active, and curiously enough he is a real Santa Claus in appearance.

"Reasonably cheap land accessible to large cities can be secured, and approximately 2500 spruce or fir trees grown to the acre, to a height of five feet, when a thinning will be required. This will probably remove a thousand trees to the acre, worth, as they stand, about 25 cents each, or \$250.00 for the acre, leaving the other 1500 to develop to larger trees of greater value. It is apparent that it will not require large areas of land to supply all the Christmas trees we need, even if planted stock is used."

A curious perversion of the Christmas spirit in connection with the annual harvest of Christmas trees is thus described by Mr. Besley:

"The real trouble is that so many of the Christmas trees and Christmas greens used in American homes have been obtained at the cost of despoiling roadsides or violating the rights of private property—to put the matter in its most charitable light. Good roads and the automobile have increased this widespread vandalism at Christmas time. Loud protests are heard against the city and village dwellers who sally forth into the open country obsessed with the idea that anything that grows wild is free plunder. This, more than anything else, has reacted against the use of Christmas trees

and Christmas greens. The reaction has resulted in the enactment of legislation in some States for protection against the so-called Christmas vandalism.

"In Maryland, for instance, the law makes it a misdemeanor punishable by fine to cut, break, or injure any tree or shrub on the highways or on private property without the owner's personal supervision or written consent to the removal."¹

The methods of exposition and argument are similar, because all good arguments are supported by exposition. Argument goes one step further than exposition and endeavors not only to make some one understand something, but to make him believe and act upon his belief.

In the chapter on exposition the instruction for throwing baskets, page 172, is clearly expository. The selection about fish, pages 178, 179, too, is expository, since it explains how the writer set about testing the hearing of fish. In that respect it is like the explanation of a laboratory experiment. In another respect, however, it is also argumentative, since the scientist is bent on proving to his readers that fish hear. The purpose of his writing justifies our considering his article argumentative as well as expository.

Argument bases an opinion upon the facts which exposition tries merely to make clear. It goes a step beyond exposition, attempting to convince and often to persuade to action.

PRACTICE

1. Which of the themes you have written this year are argumentative in their purpose, and which are merely expository?

2. Find in newspapers or magazines examples of exposition, of argument, of exposition that is argumentative in purpose.

¹ Reprinted by permission of the *Nature Magazine* and *The Review of Reviews*.

The Purpose of Argument

Argument is seldom satisfied with convincing others; it strives in addition to persuade to action.

“Vote this way!”

“Buy this!”

“At least make an open admission that you agree that I am right!”

“If you think I’m right, come along and do it my way!”

This is the spirit of argument. Sometimes it becomes tactless or bullying, or even worse, dishonest. Then it usually misses its point and arouses opposition or contempt.

Argument is used constantly in social, commercial, professional, and political life. The ability to argue well depends to a considerable extent on an understanding of human nature and an open-minded attitude toward the other person’s point of view.

PRACTICE

I. Make a brief of the argument presented in the following advertisement. Add a short written comment about the tone of the advertisement. Is it good-humored? Are the points taken up those which would be most vital to the probable buyers? Are the most important objections anticipated and answered? Does the advertisement make you *want to buy* a “De Wood Graflex” radio?

THE TRUE STORY OF A MAN “NOT INTERESTED IN RADIO”

He called me on the telephone and said he wanted to give a radio party in my house.

I laughed. I’m a hard man to sell. “I’m not in the market, friend,” I said. “I’ve heard a good many radio sets — ”

“But this is a De Wood Graflex,” he said quietly.

Well, this rather got me. Jim has a De Wood which he blows about morning, noon, and night, and he knows more about radio in a minute than I do in a month.

"All right," I said. "Bring it out to-night — but remember, I'm not interested."

He arrived that evening with a mahogany box about the size of a starch box in one hand, and a loud speaker in the other.

"Where's the radio?" I said.

He put the box on the table.

"That's it," he answered.

"Where are your batteries?" said I.

"Inside," said he, grinning.

"Going up on the roof to string antennæ all over the house?" asked one of my friends.

"No," said the De Wood man, producing from his pockets four sticks with wires on them. "There's the loop."

In about four minutes he had the two-foot loop spread on its four sticks. He stuck it into a hole in the top, plugged in the loud speaker, turned one knob, turned the condenser dial to 19—and nothing happened.

I laughed.

"Nothing in the air?" said I.

"Pull the switch," said he. "You've got Chicago."

I did — and I had! In came a hotel orchestra from a thousand miles away, and then the voice as if from beside us, "Station WDAP, Chicago."

"Good work for a little box," I admitted. "Can you get anything else?"

He handed me a card with two dials on it. "Name the station you want," he said. "Get its wave-length from the newspaper; this De Wood station finder will tell you where it is on your dial. Turn the dial and you'll get it if it's broadcasting, or I'll know why not."

Well, to make a long story short, I picked up sixteen stations that evening, and he was a bit upset because atmospheric conditions held the Graflex down to a couple of thousand miles.

"It's good for cross-continent work," he remarked casually, "but we don't want to make claims that we can't always live up to."

"You've proved enough," I told him. "Will it work on storage batteries?"

"Either kind," he said.

"How about tuning out powerful near-by stations?" I asked.

"You've got four 300 meter stations there right now," he answered, "but you're hearing only the one farthest away. Here are the others." He turned the loop a few inches. "There's Houston, Texas," he said. "And here's Medford Hills, Massachusetts (with another turn), and here (turning the loop a bit farther) is WHN, New York. How's that for selectivity?"

"That isn't a radio," I said. "It's a direct telephone connection with the world."

"Shall I leave it?" he inquired with a grin.

"Leave it?" I said. "You haven't a chance to take it away."

"I told you so," said Jim. "You're a hard man to sell!"

"But," said I, "this is a De Wood Graflex."

The De Wood Company will be glad to send you free the Station Finder Illustrated, if you own a D-10 Graflex Radiophone. They will also be glad to send you their free catalogue of sets and parts.

Drop them a postcard.

From *The Literary Digest* (Adapted)¹

II. State what each of ten different advertisements seen in magazines, on billboards, or in street cars attempts to prove. Write out at least one argument implied or expressed in each advertisement. Label the best and the poorest advertisement of the ten.

III. State what each of five cartoons on political issues attempts to prove.

IV. Select the one advertisement which you consider the best in some magazine, and write an argument showing why you consider it best.

V. Write advertisements for whichever of the following articles or agencies your teacher assigns: a certain kind of

¹ Reprinted by permission of *The Literary Digest*, Funk and Wagnalls, publishers; the Deforest Radio, Telephone, and Telegraph Company; and Groesbeck, Hearn, and Hindle.

fountain pen, an invention of your own, a second-hand book exchange, a second-hand clothing exchange, a bazaar, a candy sale, a cake sale, an entertainment, a school contest, a class meeting, your home town, your state.

Everyday Arguments

As an experiment, take notes for several days on the questions you hear discussed in your home, on trolley cars, in stores, in street crowds, or in social gatherings among both older and younger people. Omit from your notes all the topics which concern private problems such as the baby's teeth, the new auto, or personal inconveniences caused by the weather. See whether you hear any of the following statements made :

1. The present system of taxation is not satisfactory.
2. The laborer has to work too many hours.
3. The age for compulsory school attendance should be extended.
4. Mr. X is a better candidate for —— than Mr. Y.
5. It is better to vote for a good candidate than for one's party.
6. It is better not to vote at all unless one is sure which side is right, or which candidate will do better.
7. The street railway workers who are striking are in the right.
8. The striker is always in the right.
9. Coal costs too much this winter. That is the miners' fault, because they had no right to strike.
10. The leaders on both sides of labor controversies are rogues and robbers and it is the public which suffers.

How many of the people whom you hear arguing on questions of public interest have good reasons for their opinions? How many depend merely on stating their own opinions, on loud talking, or on pounding a table with their fists, to carry their points? Make notes on the methods of argument you have observed, as well as on the questions.

Did any of the street or parlor debaters to whom you listened cite the opinions or statements of other people as authority for their own convictions? If so, were their authorities good? You should ask at least two questions concerning any authority whose opinion is cited as proof :

(1) Is this man in a position, either through personal experience or through thorough study and scientific examination of facts, to know what he is talking about?

(2) Is he fair-minded, a man who will not let personal prejudice or interest overbalance his honest judgment of the truth?

Another method of arguing is by the use of comparison. This use of comparison is sometimes called *argument by analogy*. You should test proof by comparison by these questions :

(1) Are the two things compared really alike?

(2) Will what we know to be true of one probably be true of the other too?

The strongest of all proof — not necessarily the strongest appeal — is the use of actual *facts and figures*. Such statistics must, however, be dependable and up-to-date. Ask yourself :

(1) Are the facts and figures dependable ; that is, can they be verified?

(2) Are they up-to-date?

The validity of proof from authority depends upon the value of that authority. The validity of proof by analogy depends upon whether the two things compared are alike in details essential to the question that is to be decided. The validity of proof by facts and figures depends upon the recency and reliability of those facts and figures.

PRACTICE

1. Bring to class your list of the questions which you have heard argued, and make a brief individual report as to the method of argument used and the value of the reasons offered as proof.

2. Examine the list of subjects at the end of the section on debating, pages 230-233, and come to class prepared to give a three-minute argument on some problem of public interest, taken either from that list or from a list which the members of the class have compiled during their investigation. (The class should take notes on the various arguments presented and should criticize them during the latter part of the class period, deciding upon the one which they consider most sound, and giving reasons for their choice.)

3. From the problems reported on under 1 and 2, select three which the class agrees are most interesting or important, and collect arguments for both the affirmative and the negative sides by reading, by listening to conversations, and by asking questions at home and among business and professional friends.

The Question in Dispute

In the two paragraphs quoted below, the writer says that many fail to understand the real question in dispute about woman suffrage. What, according to this writer, is this question?

The man who didn't believe in suffrage breaks forth periodically to show how it has failed; the neutral woman essayist gives her opinion as to the mistakes the women are making; the man who thought it would reform the universe reveals his disillusionment; the woman who expected to remake a man-made world bewails her disappointment.

When the question of woman suffrage was first discussed fifty years ago, one heard no talk of what women would do with the ballot, how they would reform the earth; one did not hear that they had a social instinct deeper than men's and would consider human interests more than property interests. What women like Susan B. Anthony asked was that women should have equal rights as human beings before the law. They contended that the denial of suffrage was the denial of a right and that without it they were handicapped before the law as individuals.

EMILY NEWELL BLAIR, in *Harper's Magazine*¹

It is clear that a discussion of the desirability of woman suffrage might be based on either of two propositions. Arguments could be made showing that woman suffrage has or has not improved our laws, their application by the courts, and their enforcement by the executive branch of the government. In quite a different way arguments could be made to prove that it is right or wrong to give women the ballot.

The proposition in the first case might be: Woman suffrage has improved government in the State of — (or the United States). The proposition in the second case might be: It is right that women should have the privilege of voting on the same terms as men.

General expressions must be so *defined* or *modified* as to make their meaning clear. What does this example mean to you?

Combinations among railroads are advantageous to the public.

Here we need to know what kind of combinations are meant and what is understood by *advantageous*. The proposition can be stated so as to clear up these difficulties; for example:

The combination of all the railroads of New England into a single system would make it possible to give lower rates to shippers.

¹ Reprinted by permission of Harper and Brothers.

It is important in argument to be sure that the question in dispute is clear. It must be limited definitely as to scope in order to lend itself to concrete proof.

In oral or written argument the first step is to limit the question.

PRACTICE

Restate the following propositions so that their meaning will be clear :

1. Education should be provided at public expense.
2. Federal aid should be given to farmers.
3. The national government should control public schools.
4. The city should support an orchestra.
5. Chronic criminals should be imprisoned for life.

Seeing a Point Through

You have noticed in the argument about cutting down Christmas trees, pages 197, 198, this statement: "The custom is so well established that it will never be discarded." The acceptance of this is taken for granted, as no proof is offered. What will those who look upon the use of Christmas trees as wanton destruction of forests say? In a longer article the point might be developed by telling where the custom of the Christmas tree came from, for how many years it has been held dear, in how many countries it is now a part of the Christmas tradition. Such a development would strengthen the argument.

It is better to have only a few points to prove and to see each point through than to assert many without proof.

PRACTICE

Select one proposition or topic which appeals to you in any of the lists in this chapter, pages 214, 215, 230-233. Decide

on a single point of proof for or against it and prepare an argument in which you develop that one point fully.

THE BRIEF

A brief is the formal outline of an argument. The pattern for this outline is rather rigidly set by established convention. First is given a statement of the question to be discussed; the form may be a **question**, a **proposition**, or a **resolution**.

Question: Is the cutting and sale of evergreens for Christmas trees justifiable?

Proposition: The cutting and sale of evergreens for Christmas trees is justifiable.

Resolved: That the cutting and sale of evergreens for Christmas trees is justifiable.

Next it is customary to designate the side for which the brief is written, the affirmative or the negative. Then appears the heading, **Introduction**. Under this division four matters are taken up: (1) the origin of the question; that is, in some cases, the reason for considering the question interesting or important at the present time; or, in other cases, the historic facts which lead up to the present situation and thus serve to introduce the argument; (2) the definition of any terms in the proposition which may be misunderstood or may be open to more than one interpretation; (3) a statement of any points upon which both sides agree, or which both sides admit; and (4) the large divisions of the argument, which are called **the points at issue**.

The second part of the brief, the body, is called the **Brief Proper**. This heading is placed in the center of the page to correspond with the heading *Introduction*. In the brief proper the points at issue, listed in the introduction, are taken up and developed by giving *reasons* for each. The causal

conjunction is used constantly to show this relationship between large topic and subtopic. Besides reasons, only one other sort of subtopic is allowable, that is, *instances*. In addition to the points at issue the brief proper includes refutation or rebuttal, arguments calculated to disprove arguments on the opposite side of the question.

The third division of the brief, the **Conclusion**, is extremely easy to write since it consists simply of the assertion that the points at issue, which are repeated in full, have been decided in the affirmative or negative, as the case may be, and that therefore the whole case has been proved.

The argument on Christmas trees is cited only in part. The following brief gives not only the material quoted but also other points needed to make a fairly complete case. Read it through carefully, referring to the paragraphs which describe the method of making a brief.

Resolved: That the cutting and sale of evergreens for Christmas trees is justifiable.

AFFIRMATIVE BRIEF

Introduction

- I. *Proposition*: The use of evergreens for Christmas trees is justifiable.
- II. Many persons who are interested in preserving the natural beauty of the country have been seriously concerned over the use of millions of evergreen trees each year in Christmas celebrations.
- III. By asserting that this practice is *justifiable*, we mean that the forests of the country need not be menaced by the continued use of Christmas trees.
- IV. Both sides admit that:
 - A. The demand for Christmas trees has increased greatly.
 - B. Evergreen trees have been used customarily rather than other sorts of trees.

V. The points at issue are :

- A. Has the custom sufficient spiritual and emotional value to warrant the expenditure of money which it entails?
- B. Can this wholesale use of evergreens be continued without destroying the natural beauty of the country?
- C. Do the economic advantages resulting from the custom justify it?

Brief Proper

- I. The custom of celebrating Christmas about a tree is of sufficient spiritual and emotional value to warrant the destruction of the trees, for :
 - A. To children the delight of Christmas is centered in and symbolized by the tree.
 - B. The festivity of the occasion is enhanced by the gay decorations.
 - C. Happiness at home and fellowship with family and friends are of far higher value than a tree.
- II. It is not necessary to destroy the natural beauty of the country in order to supply the demand for Christmas trees, for :
 - A. It is a well recognized fact that the thinning of natural forests is beneficial to the growth of good timber rather than harmful to it, for if the younger or smaller trees are removed, more space and more nourishment are left for the trees that remain.
 - B. A majority of the trees in the market are grown especially for use as Christmas trees.
- III. The economic advantages resulting from the use of evergreens for Christmas trees are sufficient to justify the custom, for :
 - A. Waste land is made profitable; evergreen trees will grow on land that is useless for agricultural purposes.
 - B. The cultivation of evergreens for Christmas trees is very profitable; the returns per acre for trees which have reached a height of only 5 feet are approximately \$250.
- IV. The argument that the custom of using trees in celebrating Christmas necessarily results in the despoiling of roadsides and the violation of private property is unsound, since :

- A. This kind of theft can be dealt with by law as are other forms of theft.
- B. Certain states have already enacted laws against "Christmas vandalism"; for instance, Maryland has made it a misdemeanor punishable by fine to cut, break, or injure trees or shrubs on the highways or on personal property.
- C. Public opinion can be educated to recognition of the fact that trees are a farmer's property just as truly as are his sheep and cattle.

Conclusion

Since the Christmas tree custom is of sufficient spiritual and emotional value to warrant the expenditure of money which it entails, since the natural beauty of the country need not be destroyed in providing Christmas trees for the nation, since the cultivation of Christmas trees can be made a paying industry, and since the despoiling of roadsides and the violation of property rights need not result from this custom; therefore the cutting and sale of evergreens for Christmas trees is justifiable.

Notice that point IV in the brief proper is disproof of an argument which would certainly be advanced by the negative side. Such disproof of an argument expected from the other side is called **refutation**. An answer to an argument that has actually been presented by the other side is called **rebuttal**.

PRACTICE A

One year, a high-school boy of Wisconsin Rapids, Wisconsin, won a four-year university scholarship as a prize by writing a composition. Read his argument carefully. Write the proposition he tries to prove. What effective device does he employ to show the value of good roads? What action by the public does he desire?

THE RELATION OF IMPROVED HIGHWAYS TO HOME LIFE

Isolation is the primary cause of the ignorance so evident in rural communities. Poor roads, more than anything else, have forced the farm home into a demoralizing isolation. The improvement of highways, making the consolidated school and social center possible, is injecting new life into homes formerly hopelessly isolated. Home life is broadened and enriched. Boys are willing to stay "down on the farm." Girls cease to envy their city cousins and to leave home for "the bright lights."

Just a few minutes of travel on a particular road leading out of the city of Wisconsin Rapids will convince the most doubtful skeptic of the value of good roads and their influence upon home life. About two miles from the city this road branches. One branch is called "the left road"; the other "the right road." The left road is almost always in a deplorable condition; the right road is hard surfaced. The homes on the left road are dilapidated, the front yards scarcely recognizable among the tangle of broken machinery, old wire, and various other objects placed "out of the way." The land has been cropped until it is impossible for even quack grass to flourish. The stock, descendants of some of Grand-dad's scrubs, is now so degenerated that scarcely any characteristics of a high-producing, profitable animal are evident.

Can you expect the boy or girl to remain on the farm under these conditions? Not one boy or girl living on this road has any education above the eighth grade, and very many have not even progressed that far. These young people, many of them lying about their ages, have had to seek a "job" at the store, mill, or factory, instead of completing their education. Can home life be pleasant and happy where these conditions exist?

The road to the right leads through land slightly more fertile, but more fertile only as a result of better farm management. No farm home on this road for a distance of twenty miles is without at least one modern convenience. Several farms are equipped with every modern convenience, both in and out of the home.

The æsthetic influence a good road exerts is very evident. Often it stimulates latent self-respect into practical expression. These people are continually adding some improvement in an honest at-

tempt to beautify their home surroundings. Through diversification and rotation of crops they have succeeded in bringing their land to a high degree of fertility, resulting in a more stable income each year. They are sending their children to high schools, agricultural schools, and universities. A better education is teaching these children to realize the value of a true home.

Before the right road was improved, conditions were alike on both branches. The improved highway alone made diversified farming profitable, made a better education possible and better homes a reality.

In a large measure on the road to the left the average farmer has lost his self-respect, has allowed his home to fall below the standard and has failed to keep in stride with the times. He is considered inferior to city people. Farmers, such as those on the right road, are again placing the farm home upon the pinnacle where it should rest, "The True Home of Man."

How necessary to that home is a good road! What pleasure it must have been to those simple folk in Whittier's *Snow Bound* to have the road opened and the floundering carrier bring the village paper to the door!

The left road may be compared to the snow-bound road, impeding progress, forcing isolation. The right road may be compared to the opened road, offering new opportunities, new possibilities, and new happiness.

The right road is, in the true sense of the word, the "right road." We must build more of them. Until this is accomplished home life in isolated sections will, in the future, simply exist; but when all roads are "right roads," these same communities, these same homes will live.

JOHN LISKA¹

PRACTICE B

I. Choose a subject from the list under II, or another topic of the same type suggested by the list, and prepare to give in class a two or three-minute argument, which you have organized beforehand into a simple brief.

¹ Reprinted by permission of The Firestone Rubber Company.

II. As some other member of the class makes his speech, choose a point on which you will later make rebuttal. When such an argument has been given, raise your hand. From the volunteers your teacher will indicate one whom she will later call on for rebuttal. Continue volunteering till you have been assigned an argument for rebuttal. (It might be well to give half the class period to affirmative arguments and half to extemporaneous rebuttals.)

1. Write an argument on one of the following subjects: persuade your parents that you should go on a motorcycle trip across the continent during the next summer vacation; that you should be permitted to work your way to New York and get a job on a boat to South America during vacation; or that you should be allowed to travel in some other independent way, the wisdom of which they question.

2. Prove to your family that a certain type of school beyond high school is better for you than any other type (technical, coeducational, non-coeducational, commercial, liberal arts, etc.).

3. Prove to your family that you should take some particular kind of job during your next vacation (waiting on a table at a hotel, ushering at a theater, playing the piano at a moving picture theater, playing in a jazz band for dances, working on the roads, farming, working in a garage, etc.).

4. Show your parents that some particular vocation or profession will be the best one for you to follow (music, acting, writing, athletic coaching, playing baseball, journalism, engineering, farming, carpentry, masonry, plastering, automobile repairing, etc.).

5. Persuade some one to join the Red Cross.

6. Persuade a customer to buy aluminum ware, a certain book, or some other thing which you have had experience in selling, or with which you are thoroughly familiar.

7. Persuade a customer to subscribe to a certain magazine.

8. Persuade a business man that you are the best person for a certain job you want.

9. Prove to a dissatisfied boss that you do not deserve to be discharged.

10. Convince your principal or group adviser that it will be better for you not to study Latin, mathematics, science, or some other subject usually required in the course that you are taking.

11. Show your English teacher that you should be excused from oral themes, or that a certain magazine serial should be given credit as outside reading; that a review outline should be substituted for final examination.

12. Persuade the school administration that examinations should be abolished for all pupils; that pupils with an average above ninety per cent in the term's work should be exempt; or that examinations should be given less weight in determining the final grade.

13. Convince a classmate that examinations as now administered in your school furnish the fairest judgment of achievement and have a real educational value.

14. Prove to the school administration that Monday would be preferable to Saturday as a school holiday.

15. Persuade either your parents or the school administration that you should be granted some unusual social privilege; that you should be granted exemption from some penalty which seems to you unfair.

16. Prove to a teacher that a recent assignment is unreasonable; that all study of literature should be based on the free choice of books by pupils, not on those arbitrarily assigned by the school.

Examine your brief carefully after you have prepared your argument, to determine whether you have really proved your points, or whether you have merely made assertions that certain facts are so, without giving proof. Ask yourself: "Have I proved my point? Have I stated a fact which every one will admit without proof? Have I merely made an assertion which others may question and given them no proof for my opinion?"

Examine your argument to see also whether the points you have made really have a bearing on the proposition, or whether they ignore the question at issue and deal instead with an irrelevant point. Ask yourself in regard to each of your points, "Has this statement any connection with the main argument, or have I ignored the real question?"

If you have given proof which you are convinced does have a direct bearing on your case, examine your brief to see whether

you have shown what the connection is. Ask yourself, "Have I carefully built up and shown the connection between this reason given under small *a* and my main proposition?"

The debater should determine the soundness of his arguments by asking himself whether he has given real proof or mere assertion, whether his proof has a direct bearing on the argument he is presenting, whether it ignores the questions, and whether the relation between his proof and the main proposition is so clear that nobody can miss it.

Refutation or Rebuttal

Successful rebuttal depends first upon mastery of one's subject. One must have his facts well in hand and must be able to draw upon them with accuracy and quick wit. Second, successful rebuttal depends upon the ability to reason logically and to find the flaws in the arguments of one's opponents.

The arguments used in rebuttal are subject to the same tests as those used in the main argument. Mere assertion or beating around the bush without touching the real question has no value. The strongest of all proof is that based upon actual facts.

PRACTICE A

1. Choosing either the affirmative or the negative side of any one of the questions for which the class agreed to collect material, present all the arguments which you have heard or read, or which you yourself can think of. Select the strongest simple argument on some question about which you have strong convictions and present that argument as completely as you can.

2. Take five minutes of class time to prepare a rebuttal for a speech in which an argument strikes you as unsound.

PRACTICE B

Find the defect in the following arguments :

1. The richest man I know did not have a college education ; therefore a college education is of little value in achieving success.

2. Children learn that Santa Claus is only make-believe ; parents should tell them the truth from the beginning.

3. Poor health is frequently due to too much acid in the blood. Buy our Acid Remedy and lengthen your life ten years.

4. Inventors who make large profits know certain important facts before applying for patents. Send for our book of instructions about how to get your ideas patented. Twenty-five cents.

5. I read in the paper that a boy who was a child prodigy grew into a very commonplace man ; therefore a bright child seldom turns out as well as a dull child.

6. Several successful men of my acquaintance did not get high grades in their school work ; therefore the person who gets high grades will probably not succeed in practical life.

7. In schools which are not coeducational there is a higher percentage of boys on the honor list than in coeducational schools ; therefore coeducation tends to lower scholarship among boys.

8. I knew a man who had a great deal of musical genius but who was almost an idiot in all other things ; therefore marked genius in one line indicates that a man is deficient in other kinds of intelligence.

9. Immigrants are illiterate ; they should not be allowed to become voters.

10. The people should decide for themselves what moving pictures they will see ; censorship should be abolished.

11. The ouija board said I would flunk the course, and I did. The next time it tells me I shall flunk a course, I won't waste any time studying that subject.

12. Cramming seldom enables one to pass an examination. Therefore I do not believe in reviewing before an examination.

13. That child cannot look me in the eyes. She must be sneaky.

14. He is an only child. He must be selfish.

15. Children old enough to earn money should not be compelled to attend school ; compulsory education laws are wrong and should be repealed.

16. Many people are annoyed by having to change to daylight saving time; standard time should be used throughout the year.

17. I saw him come out of the room just before the purse was missed. He must have taken it.

18. I enjoy driving a car; therefore I intend to become a chauffeur.

19. I enjoyed my job as a soda clerk more than my job of sweeping out an office. Therefore I want to keep on being a soda clerk the rest of my life.

20. My father says that when he started earning his own living he received only ten dollars a week; therefore he thinks I should be satisfied to start with that amount.

21. I knew a boy who was treated very rudely by one of the pupils. The pupils in that school are snobbish.

22. As soon as the workers were allowed to have a representative in the meetings of the Board of Directors of the corporation, their delegates began making suggestions as to how the industry might be run better. It does not do to give these people any voice in the management of an industry.

REVIEW PRACTICE

1. Make a brief of one of the arguments quoted on pages 214, 215, 230-233, giving introduction, body, and conclusion.

2. Test the arguments and determine their validity.

3. Prepare an outline for the rebuttal of one of your own points.

4. Decide what parts of the article you have briefed are refutation of opposing arguments rather than direct argument for the proposition.

Debating: The Preparatory Steps

Debating now holds a place in many schools and colleges not unlike that of baseball, basket ball, or football. English universities and American colleges send teams across the Atlantic. Important daily newspapers in the largest cities give front page space to reports of these debates. On a

smaller scale, keen interest follows the teams that compete for city-wide honors in such cities as New York and Philadelphia, or for county laurels in smaller communities. In the following pages the problems to be met in conducting a debate are presented.

CHOOSING A QUESTION

It is important to choose a proposition on which convincing arguments can be presented for both affirmative and negative. For example, you can present convincing facts that tend to prove that high schools should or should not be in session six days a week and eleven months in the year. Study this proposition: The man of genius is more valuable to society than the man of superior education. While you can make assertions and cite many illustrations on both sides of such a question, you can present little that is real proof. In the first place you will have difficulty in defining your terms. What is meant by "the man of genius" and "the man of superior education"? What do you mean by "more valuable to society"?

Here are a few other types of proposition that are equally futile:

Washington was a greater soldier than Grant.

Tennis is a better game than baseball.

Canada will eventually be annexed to the United States.

Wireless will eventually displace wire telegraphy.

You can easily talk about such propositions as these, but you cannot prove them true or false. The conditions under which Washington and Grant fought were so different that comparisons are almost impossible. Besides, what is involved in proving that one general "was greater than another"? Tennis and baseball appeal to different types and have widely

different purposes. Whether Canada will ever become a part of the United States is open to conjecture — not to proof. The development of wireless telegraphy depends on further inventions that are no more open to prophecy than was the development of radio in 1915.

A subject for debate should be :

1. One which has a vital point at issue.
2. One which has two clearly defined sides, either of which offers a possibility of proof.
3. One whose terms can all be clearly defined and understood ; in other words, a subject which has been limited.

It is well to avoid confusion by stating the proposition in the affirmative as a single, complete sentence. Statement of a proposition in the negative sometimes results in uncertainty as to which side is affirmative and which negative. If, however, there is considerable difference in the difficulty of the two sides, the proposition or resolution should be so worded as to give the easier side to the affirmative, even though this results in using a negative in the statement. The burden of the proof rests upon the affirmative, for the affirmative must build up its argument completely. The negative has only to disprove, to tear down. Confusion in regard to sides can easily be avoided by asking which side agrees with the resolution. This side is the **affirmative**. The side which disagrees is the **negative**.

PRACTICE

I. Criticize the following questions :

1. It is better to live in the country than in the city.
2. The mountains are a better place for a vacation than the seashore.
3. All office work should be done by men.
4. Charity is a greater virtue than honesty.
5. The automobile is more useful than the trolley car.

II. Formulate ten propositions from the topics studied in history and citizenship classes. Your classmates will criticize these in regard to the three points listed on page 220.

III. Decide on one or two questions for class debate, and formulate the proposition.

FORMULATING THE ISSUES

The **issues** are the chief points upon which the decision is to rest. If the affirmative proves that these issues are true, it wins. If the negative proves they are not true, it wins. While not always worded in exactly the same way, and not necessarily arranged in exactly the same order, these larger issues are usually settled upon by the two sides in conference before the debate. This is like setting the boundaries for a game. It makes it possible to focus study and preparation to a definite end, and prevents either side going outside the proper limits of the subject.

Most debaters agree that the fewer the issues, the stronger the debate. Where there seem to be many points, study will usually show that these may be classified as proofs for three or four larger issues.

PRACTICE

Be prepared to suggest three issues for a subject chosen by the class for debate. Probably the class will not at first agree upon these issues. They should consider all suggestions and decide upon the vital points to be proved.

CLASSIFYING MATERIAL

Library cards or a loose-leaf notebook will be found the most convenient device for classifying material. The important thing to keep in mind is that you should write only one point on

a card or a sheet. At the head of the card write the issue for which this point seems a proof. On the back of the card write the exact source of information: the author, the title of book, articles, or speech, the publisher, and the page. This makes it easy for you to refer to your authority later, and easy for other members of your team if you need to exchange material. The library card or loose-leaf method is a time saver because one can so easily arrange and rearrange his points, put in new ones, and throw out old ones, all without tiresome copying or confusing untidiness. Points on the opposite side of the question should be noted in the same way with the added comment, *Refutation* or *To be Refuted*.

PREPARING A BRIEF

This is almost the last step in preparation. It represents the final organization of material in a form well calculated to test one's arguments. Both the proper form for a brief and suggestions for testing arguments are given earlier in this chapter.

PRACTICE

Two groups of from three to six pupils should be chosen or named to prepare a debate on the subject for which the issues were worked out in the preceding Practice, page 221. Other groups should be assigned for other topics, each member of the class being used on some team. Let the teams meet in conference, each member contributing the points of proof he has prepared. The team should decide on the preliminary arrangement of proofs thus far gathered. Library cards will facilitate this work. Several conferences will be needed for the complete organization of material and the preparation of the brief.

The Final Organization of the Debate

The final debate may run somewhat as follows. If the teams have coöperated successfully, have organized their arguments and evidence carefully, and have foreseen and prepared to refute the opposing arguments, some such division of material as this will produce effective team work.

The First Affirmative Speaker

I. Introduction :

- A. Statement of the proposition, with a definition of terms.
- B. A brief sketch of the history involved, if this is necessary for the sake of clearness or later proof, or a statement pointing out the timeliness of the subject, or in some other way showing the interest centering in it.
- C. A clear statement of the facts which both sides have agreed upon or granted, and which therefore will not be discussed.
- D. A statement of the issues, the points which the affirmative side will attempt to prove.

II. Body :

- A. Proof of the first issue.

First Negative Speaker

I. Introduction :

- A. Restatement of the proposition, with a statement of agreement as to definition of terms, historical facts, points agreed upon by both sides.
- B. A statement of the issues in the order in which the negative will take them up.

II. Body :

A. Proof of the first issue.

B. Perhaps a beginning of rebuttal of the points made by the affirmative.

(The introduction for the negative is naturally shorter than that for the affirmative. Hence there may be time for the first negative speaker either to begin refutation or to discuss two issues.)

The Second Affirmative

A. The very brief restatement of the issue already proved by the first speaker.

B. Proof of the second and third issues.

C. Possibly a rebuttal of points made by the first negative speaker.

D. A summary statement of the three issues thus far proved by the affirmative.

The Second Negative

A. Summary of the negative case so far.

B. Continuance of proof (second and third issues).

C. Refutation.

D. Summary of the first three issues.

The Third Affirmative

A. Recapitulation of the affirmative case.

B. Proof of fourth issue.

C. Perhaps a further refutation of the negative.

III. Conclusion : A summary of both the positive arguments and the points already made in refutation, ending with a final statement of the proposition as proved by the affirmative.

The Third Negative

A procedure similar to the one made by the third affirmative.

Rebuttal

Both teams are allowed a few minutes for comparing notes, and agreeing on the rebuttal. Either of two forms may be followed, according to the time allotted.

(1) One speaker may be chosen to represent each side in the rebuttal — generally the first speaker since the opening speech and the closing speech are made to greatest advantage by the most skillful speaker. The final speech is always made by the affirmative side; hence in the rebuttal the negative speaker comes first.

(2) If the time for the debate is not too short, each speaker on both sides may take part in the rebuttal. It should be remembered that the order here is negative, affirmative (the reverse of the order in the main speeches), and that the strongest speaker on each side should be given the final place.

OPEN FORUM

At the close of a debate the audience is sometimes given opportunity for questions and discussion. Except to answer questions, the speakers in the main debate may not take part. Members of the larger teams which have worked with the debaters here have their opportunity to speak.

Oral Presentation of the Debate

ORGANIZATION

The organization of the oral argument is not always the same as the organization of the written brief. The main issues, to be sure, must be stated and restated in the order agreed

upon, to keep them always before the audience. These will be arranged in accordance with the laws of emphasis, putting the weaker ones in the middle, and keeping the strongest of all for the end of the argument. It may not always be best to state first the point to be proved, after the rather dry fashion of the proposition in geometry. It may be far more effective to follow the inductive method, giving your examples, your comparison, your facts, and ending with the irrefutable conclusion which must follow these proofs. In the final summing up of the argument for the team, this order is certainly more emphatic. The exact arrangement of issues need not always be the same for both sides, so long as both teams stay within the prescribed limits.

FORM

Debaters are usually judged partly on the form or manner in which their arguments are presented; that is, on skill in handling notes, posture, gestures, enunciation, pronunciation, correctness of speech, voice, courtesy, appeal, and conviction of manner. Sometimes these matters are assigned a definite percentage in the judgment. Consciously or unconsciously, judges and audience are always influenced by them.

The manner of handling notes is the same for debate as for talks of other kinds. Usually there is a table on which cards may be laid and shifted unobtrusively. If not, or if this is inconvenient, the cards should be held in the hand at the side, and referred to only in case of need — for statistics, quotations, and so forth. It is much better to alter the exact plan that you had decided on, and even to make slight omissions or important additions, than to have the appearance of reading a set speech from your notes.

Posture should be natural and easy. Gestures should not

be used at all, except when you are so full of your subject that the gesture comes before you know it. Then it is almost sure to be appropriate.

Enunciation, pronunciation, correctness of speech, and a pleasing voice are all matters of habit. They should not be counted too heavily, but few judges can avoid taking them into account. You should remember them in preliminary practice, but when you come to the final debate, practice should enable you to forget them and to keep your attention concentrated on what you are going to say, on forceful and convincing presentation of proof, on skillful rebuttal of your opponent's unexpected proofs, and upon the organization which will be most effective.

Courtesy, appeal, and conviction of manner may be summed up in the term good sportsmanship. Conviction of manner will come only through your own underlying belief in the message you have to present. Beyond this, observance of certain rules of the game, generally conceded to be desirable, will safeguard you from being unfairly accused of pettiness or of unfair methods. Earnestness sometimes betrays one into errors which a knowledge of accepted standards will lead him to avoid.

You should not resort to objectionable personalities, such as personal ridicule of your opponent. To discover and disclose a flaw in the logic of an opponent is a sign that you are a good debater, but to mention that he comes from a part of the country that you don't care about, or that you do not like the color of his eyes or his skin, or to mimic his tone or mannerisms, proves nothing except that you are ill-bred.

A debate is not a football rally. The stock "rah-rah" methods suitable there are not appropriate in a debate. The spirit of crying, "Come on, everybody, and believe the way

I do," is less convincing than the spirit of saying, "I should like to present this side of the case because it seems reasonable to me. Here are my facts, but you must decide the matter for yourself." This need not make you any less sincere, nor your conviction any less apparent.

Playing on popular prejudices of class or race should be avoided. This is largely a matter of vocabulary. It is not necessary to refer to capitalists as profiteers and scoundrels, to laborers as "wops," to immigrants as "dirty furriners." A debate is a formal argument. The tone adopted by the debater should be dignified as well as studiously courteous.

KEEPING TIME

The division of time must depend on the total time available. The speeches of the main argument are twice as long as the rebuttal speeches, perhaps even longer. Two or three minutes before the close of a speaker's time, a timekeeper should tap a bell or rap distinctly with a gavel. When the time is up, the timekeeper should give a double signal, after which the speaker is at liberty to finish only the sentence in the midst of which he is caught. Deduction is made by judges for running over time.

JUDGING A DEBATE

If there are only two judges, each should score all the speakers on a percentage basis, and the scores of both judges should be added. If there are three judges, such a percentage score is unnecessary. Decisions should be made without conferring, so that no one strong willed judge may overpersuade the others.

If the debaters wish to be scored more definitely as a guide to future improvement, the following scale is suggested: fifty

per cent for the main argument — solidity of proof, clearness of organization, and so forth ; twenty per cent for the rebuttal ; twenty per cent for the attitude — courtesy, fair-mindedness, and so forth ; five per cent for platform bearing — posture, gestures, ease of manner ; five per cent for voice. This scale can easily be altered to suit the needs of any class.

There is a growing tendency either to omit the decision in a debate, or to allow the audience as a whole to be judges, taking a standing vote at the end, not as to the success of the debaters but as to the opinion of the audience on the question debated. This is in accordance with the ideal that a debate is, primarily, less for the purpose of winning than for the purpose of discovering the truth. Moreover, it is more representative of the real situation in a democracy, where the purpose of debate is usually to influence the general consensus of opinion.

SUPPOSE A DEBATER CHANGES HIS MIND

More than once it has happened that study of a question has opened up facts which have convinced a debater that he is on the wrong side of the question. Should he go on with his debate? In the first place, he should wait long enough and investigate far enough to be sure that he really has changed his opinion and has not simply wobbled temporarily. Then if he is seriously convinced that he has been on the wrong side of the fence, he certainly should be permitted to climb over and not be jeered at for doing so. Roosevelt stated his conviction that no one should argue for a case in which he did not himself honestly believe.

If the larger team has been at work faithfully, some one can usually be found to carry the work forward, but the debater who has changed his mind should not be overurged to continue.

Nor need he feel ashamed of being a turncoat. He has a right to feel instead, that debating has been for him what it should be for every one, a means of opening up or establishing the truth.

PRACTICE A

School Problems

1. This school should furnish lunches to pupils at cost.
2. Pupils unable to pay should be provided with free lunches.
3. Textbooks should be furnished free to all pupils.
4. Textbooks should be provided free for all pupils unable to buy them.
5. For our school a single session is better than two.
6. Mathematics should be an elective instead of a required subject.
7. The regular work of the high school should be completed by the end of the eleventh grade and college work should be given in the twelfth grade.
8. High schools should be in session six days a week and eleven months a year, with the entire course completed in three years.
9. The consolidated school is better than the old type of district school.
10. This town should build a new high school by issuing bonds for \$——.
11. The elementary school should teach each pupil who wishes it the technique of a trade.
12. The secondary school should teach each pupil who wishes it the technic of a trade.
13. Our school should offer and give credit for courses in cookery for boys.
14. Our school should offer courses in manual training for girls.
15. The regulation of conduct in high schools should be in the hands of pupils.
16. This school should have its own government, organized like our city government.
17. Coöperation between the public schools and the factories is the best system of providing industrial education.
18. Coeducation in secondary schools is desirable.

19. The age for compulsory school attendance should be from six to eighteen years.

20. Our town should have as part of the public school system free kindergartens to precede the primary grades.

21. Our town should have a junior college, free to all graduates from high school.

22. The state should provide free college education up to the age of twenty-one for all who desire it and will profit by it.

23. All studies for the last two years of the high-school course should be elective.

24. Secret fraternities should be excluded from high schools.

25. Inter-class athletics has more value for a school than inter-school athletics.

26. Time should be allowed for the preparation of all lessons within school hours.

27. A college education unfits a man for business life.

28. For a thorough education a small college is preferable to a large one.

29. Every one should have a general college course before a technical one.

30. The required program of studies for public secondary schools should be determined solely by the probable value of the various subjects as a basis for training in citizenship.

PRACTICE B

General Problems

1. Every child should have a monthly allowance large enough to cover his personal expenses for clothing and recreation.

2. A boy or a girl should be paid for work done at home at the same rate that he would be paid for such work outside the home.

3. A suite in an apartment building is less conducive to proper family life than a detached house.

4. Organized play should be provided for all boys and girls.

5. Municipal dance halls and similar opportunities for recreation should be provided by the city.

6. This community needs a public playground more than it needs a public library. (Substitute other debated community improvements.)

7. Boys' and girls' clubs organized in connection with rural activities are of more value to society than boys' or girls' clubs in cities.

8. Poverty is more an opportunity than an obstacle in the attainment of success.

9. Poverty is more of an obstacle than riches in the building of good character.

10. Cultural education is more beneficial to the average individual than industrial education.

11. The state should prohibit the employment in factories of all children less than sixteen years old.

12. The National abolition of child labor would benefit manufacturers.

13. Coöperation in industry is preferable to competition.

14. An eight-hour working day should be required within the United States by law.

15. The contract system of employing convict labor should be abolished.

16. The wages of men and women should be equal for the same service in the same occupation.

17. Governments should grant old-age pensions.

18. Insurance for sickness should be made compulsory by law through a fund supported by the worker, the employer, and the state.

19. Governments should grant compensation for involuntary unemployment.

20. Pensions should be provided for widowed or needy mothers to enable them to remain at home and care for their children.

21. The principle of the closed shop is beneficial to society.

22. Arbitration of labor disputes should be made compulsory.

23. The state should fix a minimum wage for both men and women.

24. Moving pictures should be more closely censored.

25. There should be a strict censorship of the theater.

26. Profit sharing and bonus systems benefit workers less than a higher wage level.

27. The retention of Alsace-Lorraine by Germany after the war of 1870 was justifiable.

28. The occupation of the Ruhr by France was justifiable.

29. Vivisection should be prohibited by law.

30. Training in approved scientific methods of administering charitable work is essential for effective service in charitable organizations.

31. It was the duty of the United States to intervene in the internal affairs in Mexico in 1914 in order to restore peace.
32. Immigration into the United States should be further restricted.
33. Japanese and Chinese immigrants should be admitted to our country on the same basis as any other immigrants.
34. The standing army of the United States should be decreased.
35. The time is ripe for the complete disarmament of all nations.
36. The adoption of the Eighteenth Amendment to the Constitution of the United States has been justified.
37. Party allegiance is preferable to independent action in politics.
38. Nominations for President of the United States should be made by direct primaries.
39. A decision of any judge on the constitutionality of any civil question should be subject to revision by a popular vote, properly safeguarded.
40. Capital punishment should be abolished.
41. Marriage and divorce laws, alike for all states, should be established by Congress.
42. The policy of protection should be abandoned by the United States.
43. A high protective tariff raises wages.
44. A high protective tariff on farm products benefits the farmers.
45. The Federal Government should own and operate railroads.
46. The Federal Government should own and operate coal mines.
47. The city of —— should own and operate its street railway systems.
48. The control of natural resources within states should be left to the states and not assumed by the Federal Government.
49. The present system of state taxation in the state of —— should be revised as follows : ——
50. The United States should increase its taxation for the building and maintenance of a larger navy (or of air defenses).
51. Hard roads should be built in the state of —— at county expense.
52. Daylight saving from May to September should be made national.
53. Main county roads in this community should be macadamized instead of surfaced by the "sand-clay" process.

IX. NARRATION

What Narration Is

Narration is defined as any orderly account of happenings, usually in the sequence in which they occurred. This of course includes a wide range of composition. History and biography are essentially narrative in character. The novel, the drama, the short story, the anecdote, and the more or less carefully organized recital of daily experiences are all narration.

It is inevitable that most narratives contain both description and exposition, and occasionally argument. The purpose of a unit of composition will determine how it is to be classified. If it is designed primarily to make the reader or hearer understand, it is exposition. If its purpose is to interpret a situation or an object at a given moment to the senses, it is description. If it aims to follow a course of successive events, showing their relation to each other and their effect upon people, it is narration.

The Story

"A story is composed of the imagined or actual facts or life arranged in such a way as to make human conduct more intelligible and more entertaining than it is to the ordinary observer."¹ Interest in stories is almost universal. From

¹ Reprinted from *A Book of Narratives*, by Campbell and Rice, by special permission of D. C. Heath and Company. All rights reserved.

The Little Red Hen and *The Three Bears* to *Hamlet*, *Les Misérables*, and *Faust*, the range of stories that delight people of all ages is almost infinite. New stories by the thousand interpret with more or less fidelity and skill the changing environments, problems, and points of view of all classes of people. Through nearly every story and through all the great stories runs the fundamental interest in human character. The short story, which has become so popular in our day, is full of whimsical snapshots of people, and of various phases of social and economic relations.

Here is a characteristic story by O. Henry, a skillful writer of the short story :

TWO THANKSGIVING DAY GENTLEMEN

Stuffy Pete took his seat on the third bench to the right as you enter Union Square from the east, at the walk opposite the fountain. Every Thanksgiving Day for nine years he had taken his seat there promptly at 1 o'clock. For, every time he had done so, things had happened to him — Charles Dickensy things that swelled his waistcoat above his heart, and equally on the other side.

But to-day Stuffy Pete's appearance at the annual trysting place seemed to have been rather the result of habit than of the yearly hunger which, as the philanthropists seems to think, afflicts the poor at such extended intervals.

Certainly Pete was not hungry. He had just come from a feast that had left him of his powers barely those of respiration and locomotion. His eyes were like two pale gooseberries firmly imbedded in a swollen and gravy-smeared mask of putty. His breath came in short wheezes; a senatorial roll of adipose tissue denied a fashionable set to his upturned coat collar. Buttons that had been sewed upon his clothes by kind Salvation fingers a week before flew like popcorn, strewing the earth around him. Ragged he was, with a split shirt front open to the wishbone; but the November breeze, carrying fine snowflakes, brought him only a grateful coolness. For Stuffy Pete was overcharged with the caloric produced by a

superbountiful dinner, beginning with oysters and ending with plum pudding, and including (it seemed to him) all the roast turkey and baked potatoes and chicken salad and squash pie and ice cream in the world. Wherefore he sat, gorged, and gazed upon the world with after-dinner contempt.

The meal had been an unexpected one. He was passing a red brick mansion near the beginning of Fifth Avenue, in which lived two old ladies of ancient family and a reverence for traditions. They even denied the existence of New York, and believed that Thanksgiving Day was declared solely for Washington Square. One of their traditional habits was to station a servant at the postern gate with orders to admit the first hungry wayfarer that came along after the hour of noon had struck and banquet him to a finish. Stuffy Pete happened to pass by on his way to the park, and the seneschals gathered him in and upheld the custom of the castle.

After Stuffy Pete had gazed straight before him for ten minutes, he was conscious of a desire for a more varied field of vision. With a tremendous effort he moved his head slowly to the left. And then his eyes bulged out fearfully, and his breath ceased, and the roughshod ends of his short legs wriggled and rustled on the gravel.

For the Old Gentleman was coming across Fourth Avenue toward his bench.

Every Thanksgiving Day for nine years the Old Gentleman had come there and found Stuffy Pete on his bench. That was a thing that the Old Gentleman was trying to make a tradition of. Every Thanksgiving Day for nine years he had found Stuffy there, and had led him to a restaurant and watched him eat a big dinner.

The Old Gentleman was thin and tall and sixty. He was dressed all in black, and wore the old-fashioned kind of glasses that won't stay on your nose. His hair was whiter and thinner than it had been last year, and he seemed to make more use of his big, knobby cane with a crooked handle.

As his established benefactor came up, Stuffy wheezed and shuddered like some woman's over-fat pug when a street dog bristles up at him. He would have flown, but all the skill of Santo-Dumont could not have separated him from his bench.

"Good morning," said the Old Gentleman. "I am glad to perceive that the vicissitudes of another year have spared you to move

in health about the beautiful world. For that blessing alone this day of thanksgiving is well proclaimed to each of us. If you will come with me, my man, I will provide you with a dinner that should make your physical being accord with the mental."

Stuffy Pete looked up at him for a half minute, stewing and helpless in his own self-pity. The Old Gentleman's eyes were bright with the giving-pleasure. His face was getting more lined each year, but his little black necktie was in as jaunty a bow as ever, and his linen was beautiful and white, and his gray mustache was curled carefully at the ends. And then Stuffy made a noise that sounded like peas bubbling in a pot. Speech was intended; and as the Old Gentleman had heard the sounds nine times before, he rightly construed them into Stuffy's old formula of acceptance.

"Thankee, sir. I'll go with ye, and much obliged. I'm very hungry, sir."

The Old Gentleman led his annual protégé southward to the restaurant, and to the table where the feast had always occurred. They were recognized.

"Here comes de old guy," said a waiter, "dat blows dat same bum to a meal every Thanksgiving."

The Old Gentleman sat across the table glowing like a smoked pearl at his corner-stone of future ancient Tradition. The waiters heaped the table with holiday food — and Stuffy, with a sigh that was mistaken for hunger's expression, raised knife and fork and carved for himself a crown of imperishable bay.

No more valiant hero ever fought his way through the ranks of an enemy. Turkey, chops, soups, vegetables, pies, disappeared before him as fast as they could be served. Gorged nearly to the uttermost when he entered the restaurant, the smell of food had almost caused him to lose his honor as a gentleman, but he rallied like a true knight. He saw the look of beneficent happiness on the Old Gentleman's face — and he had not the heart to see it wane.

In an hour Stuffy leaned back with a battle won.

"Thankee kindly, sir," he puffed like a leaky steam pipe; "thankee kindly for a hearty meal."

Then he arose heavily with glazed eyes and started toward the kitchen. A waiter turned him about like a top and pointed him toward the door. The Old Gentleman carefully counted out \$1.30

in silver change, leaving three nickels for the waiter. They parted, as they did each year at the door, the Old Gentleman going south, Stuffy north.

Around the first corner Stuffy turned and stood for one minute. Then he seemed to puff out his rags as an owl puffs out his feathers and fell to the sidewalk like a sunstricken horse.

When the ambulance came, the young surgeon and the driver cursed softly at his weight. There was no smell of whiskey to justify a transfer to the patrol wagon, so Stuffy and his two dinners went to the hospital. There they stretched him on a bed and began to test him for strange diseases, with the hope of getting a chance at some problems with the bare steel.

And lo! an hour later another ambulance brought the Old Gentleman. And they laid him on another bed and spoke of appendicitis, for he looked good for the bill.

But pretty soon one of the young doctors met one of the young nurses whose eyes he liked and stopped to chat with her about the cases.

"That nice old gentleman over there, now," he said, "you wouldn't think that was a case of almost starvation. Proud old family, I guess. He told me he hadn't eaten a thing for three days."

O. HENRY¹

The Elements of a Story

In order that a story, whether it be long or short, may be intelligible, it must make clear the necessary details of characterization, time, and place. One story may have happened against the background of the Middle West fifty years ago; another may be set in New Orleans to-day. In *Two Thanksgiving Day Gentlemen*, we are introduced to Stuffy Pete in Union Square, New York, at Thanksgiving time and later to the Old Gentleman. These details are summed up in the term **setting**.

In many stories like the one just quoted, however, the chief interest is in the characters that *make a story* against the

¹ From *The Trimmed Lamp*, published by Doubleday, Page, and Company. Reprinted by permission.

background of setting. In many novels, as for example in *Silas Marner*, the chief interest is not so much in what happens as it is in the interaction between events and characters and in the resulting change in the characters themselves. With the exception of animal stories and stories of inanimate life (which are usually personifications), a story must contain the exposition of people. This is known as **characterization**.

Of course something must happen to the characters or there would be no story to tell. Though some stories are made up only of talk and others contain practically no action, most stories contain simple or involved happenings, and all stories involve some conflict, either physical or mental, between characters or within them. Our interest may be aroused by the fascination of what is happening, the manner of the telling, and a desire to find out what will finally happen. A skillful writer like O. Henry is likely to keep us in suspense to the very end, as he does in the story you have just read. The events are exceedingly simple—a kind old man gives a down-and-outer a Thanksgiving dinner. But we are made aware of a struggle by the advance information that Pete has already had one enormous dinner. We do not realize the struggle of the old man nor fully appreciate his character until we read the last sentence of the story. The arrangement of the incidents that concern the characters of a story is known as the **plot**.

The essentials of a story are setting, characterization, and plot.

PRACTICE

1. Discuss the setting, characterization, and plot of some short story you have read recently or the story of some drama or moving picture.

2. Discuss these elements of the story involved in one of the assignments on pages 266-268.

As you gather in the home circle and as you mingle with friends, you are constantly giving narratives of your personal experiences. Doubtless you have friends whose personal stories are always interesting. As you hear such narratives, try to discover why they are unusually attractive. Among other qualities, you are pretty sure to find some — probably all — of these :

(1) The setting is always made clear. You don't have to ask questions about it.

(2) The characters are made vivid. You see them in imagination and understand what kind of people they are.

(3) The events follow each other in orderly sequence. You are not confused because you lack some essential step in the story.

(4) Only the important events are told. Many insignificant details are omitted, but those that can be made interesting are vividly recounted.

(5) The language is vivid. Verbs and nouns are descriptive and concrete, and comparisons are frequent and striking. If there is an opportunity, the exact words of the speakers are used. Such language is nearly always vivid and convincing.

A good story must have, at least, clearness of setting and of development, forceful characterization, effective choice of details, and vivid language.

Here is a story of an experience told, not by a master craftsman, but by a high-school girl :

BACK VERSUS FRONT

On the back, my studio faces a wide, old-fashioned Philadelphia alley. I can tell the day of the week by merely glancing through

one of its wise old eyes. No wonder back windows seem so knowing. The distress, heartaches, and struggles all leak out the back way while families smile bravely and keep that part of their homes which faces the world smiling with them.

In the morning mothers in stiff aprons bid their husbands and school children good-by and gayly wave farewells. Then they close the front doors and slip their clean aprons off. They tackle large tubs full of dirty clothing, washings which cause back aches, back aches which have to be hidden when daddies and babies come home. The wash, clean and white, flaps in the wind boastingly, but my studio's eyes are not fooled. They saw the tired little women at their work.

Another busy day in the alley is ash day. Sometimes a bent old man with a small black fez trembles through, picks of the best, and leaves on unsteady feet. Black men with sacks on their backs and wrinkled hands search carefully lest a bit worth while may be overlooked. Urchins with rumpled hair and clear, wide eyes jump the boxes gleefully and look expectantly for treasures — a postal card, it may be, or perhaps it is a broken toy which has caused a wee one's tears. I stand fascinated, but the eyes of my studio never blink and won't even wink with me.

Two trash days ago crooked hands picked feverishly in my trash box. I saw those hands turn an envelope over. To my surprise blue eyes embedded in a maze of crow's feet peered up at me, searched my face, and suddenly turned away. The tall fence hid their owner.

You may think I never leave the windows of my studio. I do. Some people go to church to study style; some, to gossip; some, for religion. I go to hear young voices.

This Sunday morning the boys' voices soared golden-winged and flute-toned through Stainer's *Crucifixion*. There was one voice supremely sweet. I tried to find its source. Suddenly I knew; it belonged to the smallest boy in the choir. His voice was soft, as soft as a baby's pink toes on white velvet, yet silver-toned and reaching fluty top notes. When the music was finished and I was able to see again, I looked at the boy and marveled that he was just a sleek-headed, soap-washed lad like the other little rogues. The service was soon over. I lingered, hoping to strike an acquaintance with the child.

He was disrobed and by my side in a flash — but not for me. A black-gloved hand had snatched his and a cracked, long-used voice was saying, “Master Lowe, what makes you so tardy?”

The little old lady in rustling silk peered at me, looked away quickly, and hustled the boy out.

I came back to the studio a little puzzled. I had seen that expression before.

Last trash day I chanced to be at the back gate putting out some torn music sheets. As I was leaning over, I saw two broken shoes turn the corner. My eyes traveled up the rusty black skirt, to the misshapen hands, and finally to a pair of blue eyes embedded in a maze of crows’ feet. Those eyes looked at me fiercely. The old woman turned as though about to go. She turned toward me again. She ran towards me and grabbed my shoulders. Passionately she shook me and cried: “Don’t — don’t you dare tell who I am, you with all your leisure and with the idea that you are working. It is I who have worked, worked until no one would keep me, until I roam the streets so that my grandson may have a chance.”

The fierce old eyes were dimming. So tired they were, so tired and beaten.

“Please,” she said, “you won’t let him know?”

My studio’s eyes and the gate and the trash box have a secret and I hold that secret with them. No one else, nor the front, will ever know. The public front sees a little ordinary boy who carries a new music case under his arms. The public front sees an old lady with her proud head lifted. Some can’t for the life of them understand why I like the cross old Tartar. The studio’s eyes never wink.

MARIAN GRANT

PRACTICE

I. Point out how *Back versus Front* meets the five requirements of a good story.

II. Study *Two Thanksgiving Day Gentlemen* for illustrations of these five points. In particular, make a list of the specially vivid words and phrases and of the comparisons; for example, “His eyes were like two pale gooseberries firmly imbedded in a swollen and gravy-smeared mask of putty.” What would

be the effect of putting the last paragraph of the story in the third person?

III. Prepare to tell a personal experience to the class. This will mean careful preparation on all of the five points stated above. The following list may suggest a topic for your story :

1. The time I was a spendthrift
2. Lost in the woods or in the city
3. A bad time for a blow-out
4. Convincing father that I should go somewhere, or have something
5. Taking my punishment like a good sport
6. The joke was on me
7. The thing wouldn't work
8. Learning to drive an automobile, change a tire, make candy, ride a bicycle, play golf, tennis, bridge
9. A noise at night
10. Not prepared for the examination
11. Getting a job
12. Locked out of my own home

Learning to Tell a Story

Some few members of the class are sure to tell particularly good stories. Most of these stories will be *anecdotes*. Analyze their stories to see why they were successful. Try to profit by their example in telling and retelling your own story to a friend or to your home group.

The Anecdote

The very short narrative with a definite plan is termed an *anecdote*. The anecdote may be either serious or comic. In spite of its brevity, it has the simplest elements of a plot: (1) some person with a significant trait of character; (2) a

situation which shows that trait; (3) a dramatic moment in which the trait appears.

In the anecdote given below, the significant trait of character is the doctor's unselfish courage. The situation is his own loss in the death of his daughter. The dramatic moment is the simple act and the quiet words which show that his personal sorrow has deepened his kindness and sympathy for others.

"JINNY'S" FRIEND

My doctor's daughter Virginia, a friend of mine about my own age, a girl upon whom he had set his fondest hopes, had just died. I dreaded my next consultation with him.

It went through with the same quiet matter-of-factness as always. I wanted to tell him how sorry I was, for him and "Jinny's" mother, but did not know how.

When we had finished I handed him the consultation fee. He put it back in my hands, and folded my fingers over it. What he said came steadily, through stiff lips.

"Not this time, little lady. Keep it. And sometime when you find a girl without a good home, some girl about your age — and 'Jinny's' — use it to make her a little happier if you have a chance."

A Pupil's Theme

Learning to tell a story is much like learning to play a musical instrument. It requires practice. If you have a good friend, you can profitably work together to perfect your skill in story telling. You will both have to be good sports, for you will often think the criticisms are silly. Such teamwork, however, is one of the most valuable methods of improvement not only in story telling, but in every use of language.

The simplest and probably the best form of story for such practice is the anecdote. It has in a simple form the three story elements, setting, characterization, and plot. You will easily recognize these elements in *The Miser's Glass Eye*.

THE MISER'S GLASS EYE

In a certain small city a drive was under way to build a much-needed hospital. Old man Nelson, the wealthiest man in town, was noted for his gluey hold on all the dollars that came his way. So many traps had failed to catch the old miser in this drive that the trappers had accepted the despairing verdict that "old Nelson's soul was so small that it would get lost on a pin head."

As a forlorn hope the leader of the drive finally decided to put Bill Pringle on old Nelson's trail. When Bill turned his eloquence to the cause of the sick and suffering, his victims developed a heart-ache that could be cured only by a fountain pen and a dotted line.

So Bill tackled old Nelson. The hardened old skinflint looked at him fishily as if he were exhibit A in the museum of philanthropic imbeciles. In his climax Bill said: "Mr. Nelson, you are the richest man in town. We can't build this hospital unless you help. We must have fifty thousand dollars to finish, and every other man in the community has done his best."

"Well, Mr. Pringle," squirmed old Nelson, "I'll tell you what I'll do. I have one glass eye. If you can tell me which is my good eye, I'll give you twenty-five thousand."

Without a moment's hesitation Bill answered, "It's your left eye, Mr. Nelson."

"Correct," admitted the old man, "you get the twenty-five thousand. But now tell me, Mr. Pringle, how did you know?"

"I'm glad to tell you," chuckled Bill. "When you said you would give me the twenty-five thousand, I thought I detected a gleam of human sympathy in your *right* eye."

An outline of this story would be something like this :

- I. Setting:
 - A. A drive to raise money for a hospital.
 - B. Old Nelson, the wealthiest man in town, refuses to help.
- II. Development of suspense or plot:
 - A. Bill Pringle, the best canvasser, tackles Nelson.
 - B. The conversation.
- III. Climax: a gleam of sympathy *in the glass eye*.

An outline will help in choice of details. For example, an inexperienced story-teller might have expanded on the pressing need for a hospital in the town, or on the way Old Nelson had made his money. The appropriate length of the anecdote, however, would make such expansion tedious. The whole story leads up to Pringle's last remark, and the idea that the glass eye showed a gleam of sympathy characterizes Old Nelson more vividly than whole paragraphs of discussion.

We have all listened to the story of a summer vacation or of a day's outing in which every incident was recounted with conscientious and painstaking detail. It was like a diary covering all the events of a day, which may be a narrative but is of slight interest to any one but its author. Again, we have been held in tense interest by the mere detail of a last match, a stealthy step outside the tent, a dead engine in a heavy sea. An incident can often be tested by its relation to the rest of the story. Is it necessary to the understanding of something that comes later? Is it the cause or motive for some later actions? Does it bring out some trait of character? The good story-teller selects the details that contain possibilities of developing suspense and omits those that are mere commonplaces.

A well-told anecdote has two of the most essential points of any plot: suspense and climax. The rules for telling it successfully may be summarized as follows:

1. State the situation as briefly as possible.
2. Hold the point till the last in order to secure suspense.
3. End abruptly on the point; this emphasizes the climax.

Careful selection of details and thoughtful practice are essential in learning to tell stories.

PRACTICE

1. Make an outline for the best anecdote you know. Plan the details carefully and tell the story to the class.
2. Work over on the same plan the best story told by any pupil on this assignment. Tell your stories to friends and to your family group. Add from time to time details that will increase the suspense.
3. Pick out the effective words and phrases in *The Miser's Glass Eye*, page 245.
4. Bring to class ten clear characterizations from books. Shakespeare is full of such gems. For example: "Look, he is winding up the watch of his wit; by and by it will strike." "He has been at a feast of the languages and stolen the scraps." You can find many of such characterizations in O. Henry and other modern writers.
5. Select the best story in the current number of a newspaper or magazine and rewrite all the conversation in the third person and see how much the story loses in force and vividness.
6. Find a story told in the third person and rewrite it, using direct discourse. Have you improved it?
7. Revise the best story you have written in your course in English in the high school, with particular regard for telling words and phrases and the use of direct instead of indirect discourse.

The Setting of a Story

The word *setting* is one we often have occasion to use apart from the discussion of books. The setting for a jewel in a ring or a pin is one such use. The setting for a picture may be the frame; for the central figure of a portrait the background or setting may be the room or the landscape against which the

figure is painted. The setting for a song is the accompaniment. The setting for an act from a play is the stage scenery for that act. Here, for example, is the setting for the early life of Silas Marner.

The whitewashed walls; the little pews where well-known figures entered with a subdued rustling, and where first one well-known voice and then another, pitched in a peculiar key of petition, uttered phrases at once occult and familiar, like the amulet worn on the heart; the pulpit where the minister delivered unquestioned doctrine and swayed to and fro, and handled the Book in a long accustomed manner; the very pauses between the couplets of the hymn, as it was given out, and the recurrent swell of voices in song: these things had been the channels of divine influence to Marner — they were the fostering of his religious emotions — they were Christianity and God's kingdom upon earth.

The setting of a story includes the place, the time, and the circumstances which have significance with regard to the action of the story. For example, in the story of Robin Hood the place is England, usually Sherwood Forest. The time is the medieval period of history. The circumstances are the conditions of feudal life under which many of the poor were oppressed and many of the aristocracy were tyrannical.

If we changed any of these three factors, the place, the time, or the circumstances, to some extent the leading characters of the narrative would have to be altered not only in costume but in behavior as well, and the action of the story itself would be to some extent modified. The story of pioneers in covered wagons is different from the story of automobile tourists. The fate of the pioneer might hang on the recovery of his horses which had broken loose in the night; the destiny of a hero of modern fiction may be altered by tire trouble. Even gypsies travel in automobiles. So the actual incidents of any story are closely interlocked with the setting. Place, time, and

circumstances may also be important in their relation to character, as is shown in the influence of the setting of Silas's life at Lantern Yard upon his nature.

Setting should seldom be elaborated simply for its own sake. It is important, but seldom more important than plot and characterization. Enough suggestion should be given to help the reader visualize the story — the time, the place, and any essential details of background. If the characters are affected by their environment, if a circular staircase or a hidden panel are important in the plot, then such features must be emphasized. Before starting to write, it is a good thing to make sure that you can yourself visualize the setting clearly — that you know the stage upon which your characters are to move. Your own clear picture will to a large extent work itself into the story naturally and effectively. In later revision you can improve the picture further, emphasizing the important details that you may have neglected, and toning down or wholly omitting the details which add little.

The setting for a story should include only those descriptive details which serve to make the action clear, to explain character, and to heighten the emotional effect.

PRACTICE

I. Write out the setting for one or more of the stories you have written or planned as practice in this chapter.

II. The setting in *Ivanhoe* for the scene between Isaac and Front de Bœuf in the Castle of Torquilstone might be given as follows :

Scene: A dungeon-vault. There are two loop-holes, high in the wall, through which dim light enters. Most of the stage is in deep shadow. At one end is a large fire-grate with rusty iron bars

stretched across the top. On the wall are rusty chains and shackles. The rings of one set of fetters hold part of a human skeleton.

Write stage settings for two of the other dialogues that occur simultaneously with this, in which Cedric and Athelstane, De Bracy and Rowena, Bois Guilbert and Rebecca take part.

III. As in II, write settings for as many of the following as your teacher directs :

1. The tournament in *Ivanhoe*.
2. The village in *Rip Van Winkle* before Rip's sleep.
3. The setting of *Kim*.
4. The setting of *The Lady and the Tiger*.
5. The setting of a short story you have just read.

IV. Write two contrasting settings for your town or country before and since automobiles became common. Give specific details of changes. What has happened to the blacksmith shop? What are the differences in deliveries, in Sunday afternoon rides, and in the numbers and kinds of people passing through town?

V. Write a setting for a story in your own town or city. If you can, contrast it with some other town or city, as to width of streets, plan, types of residence, of business district, natural surroundings. Try to express the spirit of the community, and not merely to give a gazetteer's catalogue.

The Characters and the Point of View

One of the greatest achievements in art is the creation of immortal characters. Homer's Odysseus, Sterne's Tristram Shandy, Shakespeare's Hamlet and Iago and King Lear, Leonardo da Vinci's Mona Lisa, Michael Angelo's Moses — these are but a few of the great studies of character. In every story you read, even in stories of animals, you find characterization, the most important essential of story-telling.

In the description, *A Run on a Bank*, pages 280, 281, several individual figures stand out: the solitary man who passes the bank before daylight; the widow with five children to support, and the anxious financier standing beside her. No two have the same story. One of the first things you must decide is who is to be the chief character in this story. Your answer will determine the point of view. The point of view determines which incidents shall be included and which omitted, which shall be given greater emphasis by being allotted a greater proportion of space, and what the climax will be.

Many stories grow out of the characters. We meet some one whose personality attracts us, observe somebody performing a generous or a courageous deed, learn of some one undergoing great hardship, or notice some outstanding trait of character, either desirable or undesirable. Our imagination extends the slight knowledge we have of the person's actual experiences. We alter his appearance for our purpose — his age, the circumstances and general setting of his life — and find him working out his problems in a story that is all our own.

In portraying characters, personal appearance should be given to aid vividness, but this should not be so detailed that nothing is left for the reader's imagination to supply. More important than any items of appearance are the speech, the gestures, and the characteristic actions. How many details of appearance are given in the following description of a student? Notice that these are worked into the description incidentally instead of being grouped formally.

A STUDENT

He sauntered into the class at seven minutes past the hour, and, before seating himself, paused to run his hands over his hair and to

make sure that it was still plastered down securely. He smoothed his brilliantly dotted tie, set his brown coat straight with a deft jerk, and placed the banjo he carried in a vacant seat. At length he sat down, easing his trousers at the knees, smiled on the class and the teacher, delicately wiped his nose, took enormous tortoise shell glasses from his pocket, polished them, put them on, adjusted his fountain pen, and opened a notebook to a clean page. At last he was ready for the class to begin.

A Pupil's Theme

There are several ways of showing character. We may make a direct statement of a trait: "The chubby old lady was very pious." This form is easy and clear. All we need to do is to decide what trait we wish to emphasize and then write it down.

But such direct characterization is often ineffective. As suggestion is usually more effective than direct statements, other and indirect methods of characterization should be used. Instead of describing a character directly, we may have another character in the story describe him. Here it will be possible to get various effects. This character may express an honest and well-founded opinion of the other. Instead of writing, "He was surly," you may have a friend admit, "He's a good friend but he's cross." Or the device may be, "Don't be cross — you always are!" What acquaintances say about us may be influenced by their attitude, however. We expect our friends to be kind in their opinion, our enemies to be cutting. Suppose then that an enemy of a principal character admits that the principal is a worthy man. This, then, means more than the direct statement of the author, "He is a worthy man," for we know that unusual worthiness would be required to make an enemy admit as much.

A still more effective means of characterization is to let the person characterized show his character in dress, speech,

and action. To show character by dress, we have merely to describe, as in *A Student*, pages 251, 252. To show character by speech we must select carefully. We must choose a moment when the person is speaking most characteristically. If we want the impression to be that of an extraordinarily polite child, we should tell what he says and how he says it at a time when politeness has a good chance to show itself — when he is thanking some one or requesting some favor or receiving his mother's callers. If we mean the impression to be one of pluck, we should tell what the person says when he is undergoing pain or struggling through some difficulty. In the pupil's theme given below, the purchaser is revealed by direct description and by her own words. Can you sum up in a word or a sentence your impression of her? Which type of description made her character the more vivid?

A PURCHASE

A lady entered one of the downtown stores and made her way to the ribbon counter. She rushed up to the clerk and began to talk in a voice which was easily heard at all the surrounding counters.

"Here, I want some ribbon, and I'm in a great hurry! What? Well, I suppose those other women can wait. I've got to catch a train. I shall speak to the manager if I'm not waited on immediately," she shouted as the girl showed some signs of resentment.

"What color? Well, some light green."

The clerk took down some expensive green taffeta.

"No, that's too dark. I want something nice and light. Don't want to pay too much for it. My husband said when we were married he couldn't support a wife with millionaire's notions. Yes, that's better. Guess that'll have to do. I don't think you have a very good stock in spite of the way you advertised.

"How much do I want? Oh, about eight or ten yards. The cost doesn't make much difference to me.' Yes, charge it. I never can keep money enough with me to pay for anything.

"Been a nice day, hasn't it, only a little chilly, but I never was one to mind cold weather."

The girl handed her package to her.

"Well, it's about time, and I'm much obliged to you."

A Pupil's Theme

If you will remember that few people talk as formally as they write, you will have less trouble with monologue or dialogue. In conversation more contractions are used; sentences are shorter, or broken off, and, as a rule, more colloquial expressions appear. The conversation should fit the persons talking. Where two are talking together, their speech should not be wholly alike. One person may be more dignified or speak more correctly; another, perhaps, will use colloquial expressions; one will speak dogmatically, another less surely. The best way to learn to write natural dialogue is to listen carefully, and observe the way in which character and temperament are revealed in speech.

The surest judgment, however, goes back, as in real life, to what the character actually does. Iago and John Silver prove their villainy by their deeds, not by their words. In giving an estimate of any character, we should be able to back our opinion up with concrete details about actions which were noble, base, strong, or weak. How much of the effect in the following is derived from the actions of Mr. Gordon?

MR. GORDON

A lady passenger of ours tells of a fellow-citizen of hers who spent about eight weeks in Paris and then returned home and addressed his dearest old bosom friend Herbert as Mr. "Er-bare!" He apologized though, and said: "Pon my soul it is aggravating, but I cahn't help it. I have got so used to speaking nothing but French, my dear Erbare — there it goes again! — got so used to French pronunciation that I cahn't get rid of it — it is positively annoying, I

assure you." This entertaining idiot, whose name was Gordon, allowed himself to be hailed three times in the street before he paid any attention, then begged a thousand pardons and said he had grown so accustomed to hearing himself addressed as "M'sieu Gor-r-dong," with a roll to the *r*, that he had forgotten the legitimate sound of his name! He wore a rose in his buttonhole; he gave the French salutation — two flips of the hand in front of his face; he called Paris "Pairree" in ordinary English conversation; he carried envelopes bearing foreign postmarks protruding from his breast-pocket; he cultivated a mustache and imperial, and did what else he could to suggest to the beholder his pet fancy that he resembled Louis Napoleon — and in a spirit of thankfulness which is entirely unaccountable, considering the slim foundation there was for it, he praised his Maker that he was as he was, and went on enjoying his little life just the same as if he really had been deliberately designed and erected by the great Architect of the Universe.

MARK TWAIN, *Innocents Abroad*¹

Determining who is to be the chief character of a story decides the point of view. Characters should be made vivid by suggestive hints as to their appearance and by concrete details of speech, gestures, and action.

Character Study

A story that leaves us free to make up our minds about the characters is often more appealing than one in which the author gives a long, detailed analysis of every person who enters his story. How are we to form an opinion of any character? In much the same way in which we form judgments of people in real life.

What do friends of the character say about him? Do his actions justify their opinion, or is he, perhaps, treacherous to them? Iago, the villain of *Othello*, is called "noble" through most of the play. Mark Antony, in his funeral address for

¹ Reprinted by permission of Harper and Brothers.

Cæsar, keeps repeating that Brutus and the other conspirators are all "honorable men," yet he contrives to make his audience feel that the reverse is true. Are the friends themselves false or true? The opinions of friends are worth something, but they are not infallible.

What do the person's enemies say? If they call him good and mean it, their testimony is valuable. If they consider him a villain, the value of their opinions depends on what they themselves are. "This was the noblest Roman of them all" is worth considering when we form our judgment of Brutus.

What do the person's own words indicate about his character? Can we trust his words? A high-school freshman felt that John Silver was a very pleasant man, but another freshman in the same class declared Silver was a rascal, and proved that his affable words meant little.

Some characters remain practically the same throughout a story. It is not difficult in such cases to list their good and bad qualities, or, in other words, to make a "balance sheet" for them. Sidney Carton, in *The Tale of Two Cities*, for instance, changes little, except to sink lower into dissipation and to rise consistently to greater heights of sacrifice. On the other hand, in *Silas Marner* some alteration takes place in practically all the characters. Silas, turned first into an embittered recluse, is forced by circumstances to restore contact with his fellow men. Through their help, through his own happier fortunes, and particularly through the influence of Eppie he regains his faith. At the close of the story he is a different person from the dumbly resentful and unreasoning young man of Lantern Yard. The character of Godfrey Cass also undergoes change, and even the minor actors in the story lose their narrow-minded unfriendliness and grow in understanding and sympathy. These changes in the minds and

characters of the various persons are the most important happenings of the story.

Sir Walter Scott once expressed admiration of Jane Austen's gift of writing entertainingly of quiet, everyday people and their experiences, declaring that he himself could "do the big bow-wow style to perfection," but little more. Many of his leading characters are more like pattern-book heroes and heroines; nevertheless, his novels are full of quaintly human people, lowly characters of the type he himself was so fond of among the country folk and peasants. These he clothed in the costumes necessary to fit into the historical period about which any given novel was written, but they remained real, flesh-and-blood people, full of quaint humor and unexpected quirks of thought and character. The "covenanters" in *Old Mortality*, the Quaker and his horse, "Even Solomon," in *Redgauntlet*, the sullen but faithful Gurth and the entertaining Wamba in *Ivanhoe*, interest us more than some of the stormy heroes or languid heroines. A reader must keep his eye on the common folk of the story as well as on the figures who move in the center of the stage.

In order to understand a character fully, it is helpful to examine in considerable detail both the occurrences which affect him and his reaction to these events. The first turning point in Silas Marner's life, for example, is summed up in Chapter I of the novel as follows: "Poor Marner went out with that despair in his soul, that shaken trust in God and man, which is little short of madness to a loving nature." The incidents leading to this crisis in his life are (1) the accusation that Silas has stolen the gold, (2) William Dane's false testimony, (3) Silas's knowledge that Dane himself is the thief, (4) his discovery that his fiancée does not believe in his innocence but is to wed Dane, and (5) the fact that the lots

in which he believes implicitly as expressing the judgment of God, declare him guilty.

PRACTICE IN CHARACTER STUDY

The following exercises may be used for oral reports, as either review or advance study, or they may suggest a method for studying and reporting on other books not included here.

I. Using the above analysis as a model, explain by means of definite reference to *Silas Marner* why George Eliot chose as the most suitable text, the lines :

A child, more than all other gifts that earth can offer to declining man, brings hope with it, and forward-looking thoughts.

II. Work out a discussion of the changes in Godfrey's character in *Silas Marner*, showing the specific causes which brought the final results.

III. Make a "balance sheet" for one of the following characters :

1. Gurth in *Ivanhoe*. (Compare his surliness in the beginning, with his nobility of deeds in the latter events of the story.)

2. Wamba in *Ivanhoe*. (Is he always truthful? Is he kind to the Jew? Is he merely a clown, or is he, too, capable of heroic action? Have you read of other "court fools"; for instance, Touchstone, in *As you Like It*, or the "bitter fool" in *Lear*? If so, give an estimate of the character of one of them.)

3. John Silver in *Treasure Island*.

4. The "melancholy Jacques" in *As You Like It*.

5. Oliver in *As You Like It*.

6. Helena or Hermia in *A Midsummer Night's Dream*.

7. Bottom or Puck in *A Midsummer Night's Dream*.

8. Lynette in *Gareth and Lynette*. (Was she a snob?)

9. Gareth, Lancelot, Guinevere, Arthur, or any other character in *Idylls of the King*.

10. Brutus, Cassius, Casca, or Cæsar in *Julius Caesar*.

11. Sidney Carton in *A Tale of Two Cities*.

12. Mrs. Malaprop or Sir Anthony in *The Rivals*.

13. Lady Macbeth in *Macbeth*. (Was she entirely heartless?)
14. The Duke of Ferrara in *My Last Duchess*.
15. Mrs. Bennet or Mr. Bennet in *Pride and Prejudice*.

IV. Compare and contrast the characters of Rebecca and Rowena, Lynette and Elaine, Arthur and Lancelot, or any other two characters occurring in one story.

V. Report on some of the following novels in such a way as to show that their chief interest lies in characterization: *Cranford*, *The Rise of Silas Lapham*, *A Modern Instance*, *The Mayor of Casterbridge*, *Northanger Abbey*, *Emma*, *Pride and Prejudice*, or some other novel by Jane Austen, some novel by Dickens, by Hawthorne, or by Thackeray. Suggest other authors, and add recent books to this list.

VI. Choose short stories from the list on pages 263, 264, and report on them in class, telling which is the most interesting character in each, and why.

VII. A popular city paper had for a while a department in which noted writers of to-day told what characters of literature they would invite to a house party. Complete a similar list of characters whom you would choose as guests. Write an account of your imaginary party. What did the guests wear? How did they get on with each other? What did you provide for them to eat? Use conversation in the theme and show that you have really understood the story people you have chosen to entertain.

PRACTICE IN CREATING CHARACTERS

In developing any of the topics given below, decide upon the impression you wish to give, and choose details of appearance, gesture, action, and speech which will convey that impression most vividly to the reader. In writing dialogue it is often possible for two pupils to coöperate

successfully by deciding first on all the characteristics to be portrayed, and each assuming the part and supplying the dialogue for one character. Read these descriptions aloud in class, or arrange simple dramatizations if you wish. The class will offer suggestions for revision. These are the topics :

1. The braggart shows off.
2. The "fraid-cat" goes out with the crowd.
3. "Cat's got her tongue." Grown-ups try to coax her to talk.
4. The inquisitive lady finds out.
5. The gossip has some news to tell.
6. The scientific young man takes his poetic sweetheart canoeing by moonlight. (He explains what makes clouds, ripples, moonlight, shadows on the moon, and why one must sit still in a canoe.)
7. The sentimental young man tries to make love to a matter-of-fact young woman.
8. The woman in the row behind explains the movie.
9. Father discourses about young people in his day.
10. Mother and daughter discuss clothes.
11. The fond parents' darling child appears on the scene.
12. The bachelor who didn't like children meets one who changes his mind.
13. Little Johnny and his teacher talk things over.
14. The newsboy is "on the job."
15. The janitor scolds.
16. A western boy home from school in the East, drops his r's.
17. A child, or some grown person without education, misuses big words.
18. Two boys discuss the new boy.
19. Two girls discuss the new girl.
20. The child reveals family secrets.
21. The baby makes his first effort to walk.
22. Little Walter has been told to sit still.

PRACTICE IN PLANNING CHARACTER STUDIES

The following situations may be useful in planning stories which grow out of character. Decide first, in each case, whose story you intend to make it. Determine next what

other characters are to enter. Write a brief, definite description of each character so that he will be vivid in your own mind. Sketch the scenes for the story as you did for the preceding section, submit your plot and characters to the class for criticism, and then write the story, working in your own mental picture of your characters as the story proceeds.

1. A little boy (or girl) with a strong tendency to hero worship believes he has discovered a fatal flaw in his idol. He battles first to disregard the defect, then submits to discouragement and disillusionment, finally faces the problem courageously and gives his friend a chance to clear the difficulty.

2. An elderly teacher has served past his years of best accomplishments, but is kept on the school staff because of sterling qualities of character, because there is inadequate provision for pension, and because his whole heart is in his work. Thoughtless pupils in his classes take advantage of his failing eyesight and hearing to cheat, to make him think the dismissal bell has rung before it has, and to make him believe absent members of the class are present. He is very fond of young people, is always on the side of leniency toward offenders whose names come up in faculty meetings, and does not suspect the pupils of taking advantage of him. One boy, less clever than the others, or less careful, precipitates the teacher's discovery of what is happening. He is broken-hearted and ready at last to abandon his work, but the offending pupils wake up to their unsportsmanlike conduct and prove to him that they have really come to care for him in the way he wished.

3. A senior confessed that he had gone through a whole year, when he was younger, without being truly happy once; and that since that time he could hardly bear to look at the children of the junior-high-school age, imagining that they too were going through what he called "the unhappy period." Write the story of such a child suffering from habitual despondency and the feeling of being misunderstood.

4. A boy starting out to earn his own way in the world was impatient of details and drudgery. He said: "Dad says there is no short cut to success. I agree that in ninety-nine cases out of a hundred he is right, but I mean to be the one hundredth case and show him!" Write the story showing either the boy or his father to be right.

5. A news story reported that a policeman who had been suspended for some minor offense, prevented a crime and arrested a notorious criminal. Tell the story of the policeman's first resentment over his suspension (either just or unjust as you choose to make it), his conquering resentment, performing the service, and winning reinstatement and award.

6. A news story told of a stray dog who saw a boy being arrested for some misdeed, and who attached himself to the boy as defender, followed the patrol to the station, and insisted on being admitted to the cell. Make the dog's friendship the turning point in the boy's life.

List of Short Stories for Reading and Report

The following questions are suggested for short story analysis :

1. Is plot, character, or setting the most important factor of the story?
2. How many important scenes does the story have?
3. Show the dependence of each scene upon the preceding one.
4. What is the initial incident? What is the climax?
5. Which scenes are developed by dialogue?
6. Which character is most important? Whose story is it? From whose point of view is it told?
7. Is there a complication of plot resulting from the merging of two lines of interest? If so, what are the two lines?
8. Sketch the setting briefly. What period does it portray? What are the outstanding characteristics of the locality?
9. How is the influence of character upon plot shown? How is the influence of setting upon character shown?
10. What parts of the story or of character are developed through artistic suggestion instead of being related or explained in full?

Not all of these questions will fit all stories. Select those for answer which are most important for the particular story to be studied.

STORIES OF NEW ENGLAND, THE MIDDLE EAST, AND EASTERN CITIES

1. ALICE BROWN, *Tiverton Tales, Meadow-grass.*
2. HENRY CUYLER BUNNER, *Short Sixes, More Short Sixes.*
3. DOROTHY CANFIELD, *Hillsboro People.*
4. JAMES B. CONNOLLY, *Head Winds.*
5. RICHARD HARDING DAVIS, *Gallegher, Van Bibber and Others.*
6. MARGARET DELAND, *Old Chester Tales.*
7. MARY E. WILKINS FREEMAN, *A New England Nun, A Humble Romance.*
8. O. HENRY, *The Four Million, The Voice of the City, The Trimmed Lamp.*
9. FANNIE HURST, *Every Soul Hath Its Song.*
10. WASHINGTON IRVING, *The Sketch Book.*
11. SARAH ORNE JEWETT, *Country of the Pointed Firs, Tales of New England, The Queen's Twin, A White Heron.*
12. MYRA KELLY, *Little Citizens, Little Aliens, Wards of Liberty, New Faces.*
13. JOSEPH C. LINCOLN, *The Old Home House.*
14. HELEN R. MARTIN, *The Betrothal of Elypholate.*
15. BRANDER MATTHEWS, *Vignettes of Manhattan.*
16. KATHERINE MAYO, *The Standard Bearers.*

THE SOUTH

17. JAMES LANE ALLEN, *Flute and Violin.*
18. GEORGE W. CABLE, *Old Creole Days, Strange True Stories of Louisiana.*
19. JOEL CHANDLER HARRIS, *Mingo, Balaam and His Master, Free Joe, Tales of the Home Folks, Uncle Remus: His Songs and Sayings.*
20. O. HENRY, *Strictly Business (A Municipal Report).*
21. THOMAS NELSON PAGE, *The Old Dominion, In Ole Virginia.*
22. F. HOPKINSON SMITH, *Colonel Carter of Cartersville.*
23. RUTH MCENERY STUART, *Holly and Pizon, Aunt Amity's Silver Wedding, In Simpkinsville.*

THE MIDDLE WEST

24. ZONA GALE, *Friendship Village, Friendship Village Love Stories.*
25. HAMLIN GARLAND, *Main-travelled Roads, Other Main-travelled Roads.*

26. FRANK NORRIS, *A Deal in Wheat*.
27. STUART EDWARD WHITE, *Blazed Trail Stories and Other Stories of Wild Life*.
28. WILLIAM ALLEN WHITE, *In Our Town, Stratagems and Spoils: Stories of Love and Politics, God's Puppets*.
29. EUGENE WOOD, *Folks Back Home*.

THE WEST AND NORTH

30. GERTRUDE ATHERTON, *The Splendid Idle Forties*.
31. BRET HARTE, *The Luck of Roaring Camp and Other Stories*.
32. O. HENRY, *The Heart of the West*.
33. JACK LONDON, *Love of Life and Other Stories, Lost Face, The Son of the Wolf*.
34. FRANK NORRIS, *The Third Circle*.
35. STEWART EDWARD WHITE, *Arizona Nights*.
36. OWEN WISTER, *Members of the Family*.

Planning and Developing Plots

The simplest story, whether we would write it or read it, requires an understanding of its plot. The **plot** is merely the skeleton of what happens to the characters — the events, usually more or less related as to cause and effect, which hold our interest.

The events of many stories, long or short, can be fitted into the following formula: (a) somebody wants something, (b) somebody or something interferes or opposes, and (c) the obstacles are overcome and the one who wants succeeds, or the obstacles are unconquerable and he fails. For instance, in Mary E. Wilkins Freeman's *The Revolt of Mother*, mother wants the new house which was promised her forty years ago. She is opposed by father, who is selfish and stubborn, and who thinks they need a new barn more than a new house. Just when the barn is completed, father is obliged to go on a busi-

ness trip. Mother meanwhile overcomes all obstacles by moving into the barn and making a new house out of it.

The raw material for interesting stories is frequently found in everyday happenings. O. Henry's story already quoted in this chapter, like the majority of his brilliant masterpieces, is a good example. Maupassant's stories, *The Piece of String* and *The Necklace*, Hawthorne's *David Swan*, Kipling's *His Private Honor*, Mary E. Wilkins Freeman's *The Revolt of Mother* — the list could be stretched to include many of the greatest works of fiction in English. So too, history, traditions, legends, countryside tales, and pure imagination have often provided the string of events that have held readers and listeners in breathless suspense.

Before he thought of *The Legend of Sleepy Hollow*, it is probable that Irving heard a story of the rivalry between a rough-and-ready rustic and a crafty Yankee schoolmaster for the hand of a rural heiress. An unusual credulity for ghost stories may or may not have been one of the schoolmaster's failings. This belief heightened the effect and made the legend of the headless horseman both usable and plausible. The result was one of the most charming stories in our literature.

Possibly Irving may have worked his material over many times, but a brief outline of the finished product might have been something like this:

THE LEGEND OF SLEEPY HOLLOW

I. Setting:

- A. Place — The east bank of the Hudson, vicinity of Tarrytown, New York. Universal belief in ghosts a characteristic of the locality at time of story. The Headless Horseman, chief of the "powers of the air."
- B. Time — Period of the Dutch farmers.
- C. People — The schoolmaster, the heiress, her rural suitor.

II. Characterization :

- A. Ichabod Crane — A ridiculous, uneducated pedant, the school-master — a firm believer in ghosts.
- B. Katrina Van Tassel — The coquettish belle and heiress.
- C. Brom Bones — The rough leader of a rural gang.

III. Plot :

- A. Struggle between Ichabod Crane and Brom Bones for Katrina's hand. Methods characteristic of the two rivals.
- B. Events :
 - 1. Invitation to the quilting frolic.
 - 2. Ichabod successful at the party.
 - 3. Ghost stories.
 - 4. Ichabod's unsatisfactory tête-à-tête.
 - 5. The episode of the race with the headless horseman.

IV. Conclusion :

- A. Disappearance of Ichabod.
- B. Triumph of Brom Bones.

PRACTICE

I. Prepare an outline for an original story. If possible, base your plot on some good yarn you have heard. Amplify details, bringing in attractive description and developing character. Remember that you must make your reader eager to know "how it all comes out" — in other words that you must develop suspense.

Possibly you can use some of the following skeletons of stories :

1. A boy of ten was very indignant at neighbors who had said unkind things about his family, complaining that his father's music teaching was a neighborhood nuisance and that a child in the neighborhood was also undesirable. His first impulse was to annoy them. Later, however, when he was shoveling snow from the walks about his own home, he saw a chance to do his good turn and cleared the neighbor's walk as well. He saw the man of the

family watching him from the front door and expected a rebuff. The man called him in and offered him payment. The child refused, and friendlier relations between the families resulted.

2. A boy of twelve, delivering papers, accidentally threw one into the window pane of the door, breaking the glass. He rode on, confident that the cross old man who lived there would not know how the pane was broken. In a block or two, however, he changed his mind, went back and told, and offered to pay for the damage. The cross old man grumpily told him to go ahead and have the pane replaced; but when the lad came to pay for it, he found that the man had settled the bill in advance.

3. A little dog wakened her master when the house was on fire. She then disappeared, and he forgot her in the excitement of saving what he could of his property. When the fire was finally extinguished, she was found dead with her puppies which she had been unable to remove without somebody's help.

4. A Scout Master takes one of the boys to task because he has recently failed in one of his important school subjects and has turned very unsocial, avoiding even his closest chum. The boy expresses himself bitterly about the teacher of the subject in which he had failed and about the chum. The Scout Master, following the problem up, learns from the teacher that the failure was on account of cheating. The chum, who has been unusually kind and attentive to the disgruntled boy, does not deny that his friend was guilty. The boy himself, accused, finally makes vehement denial. The Scout Master's suspicions are at length aroused and he cross-examines the chum, who finally admits that it was his paper which was the dishonest one, but which he had made to appear honest by adding to what he had copied. He sets matters right with the teacher concerned, and the Scout Master wins forgiveness for him from the injured friend.

5. Inmates of an Old People's Home are notified that a group of children are coming Christmas Eve to bring them presents and sing carols for them. One of the old people succeeds in learning the names of all the children who will be present and in getting a friend to furnish materials with which the old men whittle charming toys and the old ladies make and dress cloth character dolls. With these they decorate a surprising tree for their little guests who had

expected to be the hosts. The old folks have a much finer time doing things for the children than in receiving the gifts from them.

6. A young man goes to church with a young woman whom he has invited to dine with him afterwards. He has only a one-dollar bill and a ten-dollar bill. By mistake he puts the ten-dollar bill in the collection plate. He discovers his mistake before the usher reaches the altar. What does he do?

7. A young man, almost the best amateur tennis player in his state, is invited to meet his one rival for honors, a girl champion, at a garden party given for her by a vain old grandfather. As he is leaving the grounds of his country estate he comes upon a young woman in dusty hiking clothes who appears to be in some distress. She rebuffs all his efforts to find out what the trouble is, whether she is lost, needs money, has sprained her ankle, or what not, and behaves as though he were the intruder. When he is about to go on, indignant, an excited old gentleman who is driving by stops his car and angrily makes the girl get in. The young man arrives late at the garden party, but finds that the hostess has not yet appeared, quite in character with her well known hatred of formal receptions. When she does, she turns out, of course, to be the runaway girl in his garden, who had made an almost successful effort to escape her grandfather's party in her honor. Work out whatever conclusion you like.

8. An Indian boy has learned in school to apply First Aid in accidents. Returning to his home, with his First Aid Box, he finds his parents still depending on the medicine man and his incantations. He manages to use his knowledge in several small accidents and impresses his mother and an old grandparent with the miraculous contents of the little box. One day a man receives what would ordinarily have been a fatal cut, but the Indian boy applies a tourniquet successfully, insists on having a doctor summoned, and saves the man's life. He persuades his parents to leave the medicine man alone and to rely instead on medical science.

II. Write a first draft of your story. Read over the five points stated on page 240. In particular, see if you have included incidents that do not help either in characteri-

zation or in the development of your plot. Be careful not to make your plot so simple that the end can be easily guessed. At this point it will be helpful to compare your story with that of some of your classmates. Perhaps your classmates will suggest the omission of some of your incidents and the inclusion of others that will add to the suspense.

III. Tell your story to one or two people or to a group. Perhaps the class can be divided into groups of three or four pupils each to try out the stories.

IV. After you have all the suggestions you can get, write your story again. Read it aloud to yourself. See if you can get more vivid words — adjectives, verbs, comparisons. Now read it to your small group. Get pointers from the best story in the group. Keep revising.

V. Read your story to the class. Is it good enough for the school paper?

VI. Keep up this process and you will probably learn to write and tell a story well. Certainly you will improve.

X. DESCRIPTION

The afternoon sun was warm on the five workmen there, busy upon doors and window frames and wainscoting. A scent of pine-wood from a tent-like pile of planks outside the open door mingled itself with the scent of the elder-bushes which were spreading their summer snow close to the open window opposite; the slanting sunbeams shone through the transparent shavings that flew before the steady plane, and lit up the fine grain of the oak paneling which stood propped against the wall. On a heap of those soft shavings a rough gray shepherd-dog had made himself a pleasant bed, and was lying with his nose between his forepaws, occasionally wrinkling his brows to cast a glance at the tallest of the five workmen, who was carving a shield in the center of a wooden mantelpiece. It was to this workman that the strong baritone belonged which was heard above the sound of plane and hammer singing —

Awake, my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth . . .

Here some measurement was to be taken which required more concentrated attention, and the sonorous voice subsided into a low whistle; but it presently broke out again with renewed vigor —

Let all thy converse be sincere,
Thy conscience as the noonday clear.

Such a voice could only come from a broad chest, and the broad chest belonged to a large-boned, muscular man nearly six feet high, with a back so flat and a head so well poised that when he drew himself up to take a more distant survey of his work, he had the air of a soldier standing at ease. The sleeve rolled up above the elbow showed an arm that was likely to win the prize for feats of strength; yet the long supple hand, with its broad finger-tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name; but the jet-black hair, made the more noticeable by its contrast with the light paper cap, and

keen glance of the dark eyes that shone from under strongly marked, prominent, and mobile eyebrows, indicated a mixture of Celtic blood. The face was large and roughly hewn, and when in repose had no other beauty than such as belongs to an expression of good-humored, honest intelligence.

GEORGE ELIOT, *Adam Bede*

It would not be a bad plan to look a second time at George Eliot's description of Adam Bede and the shop in which we find him. The picture is so vivid that one feels rather curious to know how the effect is accomplished. Not every writer who has good ideas knows how to hold the interest of his readers. First look through the paragraphs to see what you think of the details chosen. Are they vivid, concrete? Do they make the room a genuine workshop, and Adam not just any workman, but his own particular self? Just what do you see in the shop? Just what first turns your attention toward Adam? Do we generally begin describing a person by telling of his voice? What details do you notice in regard to Adam? Isn't it rather strange to come last to the description of a person's face? Can you justify George Eliot's arrangement?

Next notice some of the words that make the picture vivid. The sun was *warm*, the sunbeams *slanting*; there was a *tent-like* pile of planks; the *transparent* shavings *flew* before a *steady* plane. Adam Bede's hand was *long* and *supple*, his head *well-poised*, his eyebrows *strongly marked*, *prominent*, and *mobile*. See what other picture-making expressions you can find, like *propped against the wall*.

Directness and Vividness

Study the description on the next page, noticing especially the italicized expressions. For one reason or another these expressions interfere with the directness and vividness of an otherwise excellent description.

THE ROCKY MOUNTAINS AT NIGHT

The moon, *throwing its rays down on the mountains*, silhouetted the tall, stately pines against the heavens, *making them look like gigantic sentinels*. Far off, *somewhere among these pines*, a coyote was heard howling, *probably for its mate*. Frequently, a cloud floated across the moon's face, *thus giving a weird tinge to the rocks which overhung the canyon*. There again, *when the moon was in full view*, these rocks *revealed all their beauty* in the silver light. Sometimes they assumed bluish-green tints and shades, sometimes red or pink, but always they were crowned with silver.

If it were possible to see to the base of the pile of rocks, one might faintly discern a stream, not small, but seeming to burst the walls of the canyon to get through. Leaping, dashing, with spray flying, it rushes onward; over boulders, round sharp bends, down steep inclines, but ever onward! *This, however, is only our imagination*, as from the tops of the mountains, many feet above, we can *only faintly hear a rushing and roaring of the torrent*.

A slight breeze wafts the odor of balsam to our nostrils, and as we turn to inhale its spicy fragrance, *we see a jack-rabbit or some other small animal dart into the underbrush*.

A Pupil's Theme

How may the images of this description be brought out more concretely, directly, and vividly?

1. The theme should begin with the scene that is being described—not with the moon, but with the pines and the mountains in the moonlight. Here emphasis is gained by beginning at once with some vivid, concrete detail which will make your reader feel for himself the impression you yourself have had. It might have been written: "Silhouetted against the heavens, the stately pines," etc.

2. All superfluous words or unnecessary repetition must be marked out. The thought, *throwing its rays down on the mountains*, is obvious. Others—*making them look like, somewhere among these pines, probably, thus, however, we see*—such expressions only clutter. They get in front of the picture. The

purpose of description is to make a direct attack upon the senses of the reader. You may depend upon his intelligence to supply many things. You need not, for instance, go into geological history and tell him that certain things are caused by certain mineral deposits, or that the formation of the mountains is due to periods of upheaval and later erosion. You need not tell him that the pine trees are not, of course, really sentinels, and that the wolf was probably howling for his mate. He is not at the moment interested in the scientific reasons for all this beauty. Your aim is to make him feel for himself and respond emotionally, as though he too stood above the canyon in the moonlight. The first sentence, then, might be rewritten something like this: "Silhouetted against the moonlit sky, the stately mountain pines stood like gigantic sentinels."

3. Wherever possible, verbs should be active, not passive. *Was heard howling* is much less direct than *howled*. "Far off, a coyote howled for its mate."

4. The picture should be of one specific time, and the verbs should be in the past tense. *Frequently*, and *there again*, *when the moon was in full view*, serve only to blur the picture. The theme should not shift to the present tense, thus making the picture general, as this description does in the second paragraph. One definite time in the past is the rule for vividness. This is better: "A cloud, floating across the moon's face, weirdly tinged the rocks that overhung the canyon. The cloud passed, leaving the rocks bluish-green, red, or pink by turns, but always crowned with silver."

5. Leave out of your picture all except what is actually discernible to the senses — imaginings of the way it will look to-morrow, of what is under the ground or on the other side of the mountain have no place here. The stream at the bottom of the canyon can be heard; the chances are that in spots here

and there the moon's rays strike it or the spray rising from it, and make it visible in silver dashes. You might improve the theme with this: "Many feet below, the rushing and roaring of the torrent sounded faintly. Here and there a moonbeam found it, where it dashed over a boulder or flung its spray into the air, splashing the darkness below with glints of silver."

6. Comparisons, which are a great aid to description, should be made as direct as possible. *Making them look like gigantic sentinels* is not so good as *like gigantic sentinels*. *A fragrance like spice* is less vivid than *spicy fragrance*. Metaphors are more direct than similes. Comparisons should also be natural. *Like sentinels* is better even though it may seem a little trite than some strained or artificial comparison.

A revision of the theme is given below. Does it gain in directness and vividness? The details of the last paragraph have been included in the first. Why does this improve the coherence of the theme?

Silhouetted against the moonlit sky, stately mountain pines stood like gigantic sentinels. A slight breeze wafted their spicy fragrance to us. Close at hand some small animal darted into the underbrush. Far away a coyote howled for its mate.

A cloud floating across the moon's face weirdly tinged the rocks that overhung the canyon. The cloud passed, leaving the rocks bluish-green, red, or pink by turns, but always crowned with silver.

From many feet below faintly sounded the rushing and roaring of the torrent. Here and there a moonbeam found it, where it dashed over a boulder or flung its spray into the air, splashing the darkness below with glints of silver.

PRACTICE

I. Rewrite the following theme, making it more direct and giving it greater vividness of impression. Some of the

expressions will need to be omitted or altered. You may add details, if you wish, but make every word count.

A MOUNTAIN STORM

As we stand on the summit of this mountain, we hear a dismal echoing from across the canyon. Suddenly a great shadow is spread over all that is visible to the eye, and if we look upward we may see a large, dark, gruesome-looking cloud in place of the silver-tinted moon. A moaning through the pine trees arrests our attention also. We turn, and finding almost total darkness can barely discern the shapes of the sighing pines.

The echoing from across the canyon has now grown into a roar and amidst this a clap of thunder is heard. A few minutes later a flash of lightning is seen streaking down into the valley many miles away, followed by another clap of thunder.

This is the coming of a mountain storm frequently seen in the Rockies of Colorado.

A Pupil's Theme

II. Rewrite the following theme, leaving out all cluttering expressions, making general expressions and words specific, using active verbs, and keeping to the past tense. Notice the suggestions that follow the theme.

MAY MORTALS ENTER?

The cool, fragrant evening was very appealing after the hot, sultry day. A whispering breeze was playing through the leaves of the trees, and the waters of the lake were rippling delightfully in the stir of the air. The shadows from the trees spreading over the waters were reflected in their own shape, except when a small wave from some passing canoe changed them to supernatural images. The soft strumming of the mandolins from the canoes was occasionally accompanied by a low crooning from a sleepy bird. The moonlight gleamed silver on every object it covered, as if some fairy princess had waved her tiny wand and transformed this spot from a lake at night into a charming fairyland. Even the stars twinkled their consent to these changes from earth to fairyland. This

enchanted trysting glade was filled with the balsam from the pines and the fragrance of the laurel. Oh ! what a wonderful land for the fairies !

A Pupil's Theme

A good way to go about this task is to make a list, first, of all the concrete details of motion, sound, sight, or smell that enter into the picture. Then note all words or longer expressions which you think should be omitted or altered because they get in the way of the vividness of impression. Last, rewrite the theme, taking pains to make each sentence direct and active.

III. Select the descriptive theme on which you have received the best grade this year and revise it to gain directness and vividness. Success in descriptive and narrative writing depends very largely on the ability to revise intelligently, for finer, more artistic touches are required in these types of writing than in writing whose primary purpose is clearness.

IV. Write a vivid, descriptive paragraph of from three to seven sentences for several of the following general sentences. Do not include the general sentences in your descriptive paragraph. Your classmates will make two lists, one of strikingly vivid and direct phrases which make the description good, the other of cluttering or indirect expressions which should be omitted.

1. Bob fought ferociously.
2. Bob's enemy made a sturdy defense.
3. The man went overboard.
4. The boy ran like the wind.
5. The lighted train rushed through the night.
6. The child looks cold.
7. The baby was having a tantrum.
8. The setting sun painted the sky vividly.
9. The sun rose on a scene of snow and ice-covered, crackling trees.
10. It was the last period before lunch, as I could tell by ——.

11. Spring was in the air.
12. There was a high wind.
13. The Roller was bound that the flivver should not get ahead.
14. The ice was going out of the river.
15. The street was almost deserted.

Unity of Impression in Description

In description the unity is one of emotion, feeling, impression, or mood. The details are selected to enforce this impression. In the following brief descriptions all the items are selected to heighten the effect, in the first theme of quietness and wistfulness, in the second of comfortable cheer :

TWILIGHT

One could almost feel the night coming. The birds chirped sleepily in their nests. The wind, gently rocking the branches, whispered, "Good Night," through the leaves, while the flowers nodded a sleepy reply. Into nature's song blended another lullaby from a distant part of the house. In the dimming light the spicy odor of pines grew sweeter. Along the grass the house threw its lengthening shadows, across which a tiny path of lamplight gradually grew less vague. Even while one tried to catch the beauty of the hour, it was gone. Night had come.

A Pupil's Theme

RAIN

How rain had changed the smudgy city! Streets once gray and dusty beneath a merciless sun — weary, ugly streets — were now, in the lamplight, the streets of a fairy tale, with rainbows encircling every lamp post, glistening pools among the shadows of the walk, long rays of light glimmering through translucent windows. The hand of an artist had touched old houses, weatherbeaten doors, smeared and grimy windows.

In the square, trees dripped delightfully. Benches were empty of loafers, and the place looked as though it were resting. Stone figures held immobile faces to catch the rain, their rigid garments

gleaming, and heads thrown back, one could almost imagine, in gladness.

My own step quickened as I thought of an open fire, tea, a book, and an evening of cozy dreams that would be echoed by the comfortable rhythm of the rain outside.

A Pupil's Theme

Such unity of impression is dependent upon (1) a central mood, (2) clear perspective and a definite point of view, and (3) careful selection of essential details with rejection of non-essentials.

The central mood is sometimes called the **emotional point of view**; that is, the way we feel toward a certain scene. If we are sad and the day is dreary, we feel that nature is grieving with us; rain-drops are tear-drops, and the sun has hidden his face for sorrow. If we are comfortable and happy, the sound of rain is cheerful, and the usually dirty and repulsive streets have become streets of fairyland, as in the last theme. Thus our own frame of mind enters into a description; our mood unifies the picture.

In taking pictures one is instructed to focus on the central object of the picture. That one object will stand out sharply and the other details will blur more or less indistinctly into the background. So in description we must have the right perspective. If we are far from the mountains, twenty miles or more, they appear as purple ridges. As we come closer, the blues and purples change to the greens and browns of woodland and rocks, and the vague ridges resolve themselves into the precipices, slopes, and valleys of the mountain side. If we stand at the foot of a mountain, we shall see only the details close at hand, a brook, flowers, the pines, and the sharp slope above us; the summit will not be visible at all. Not all the details of any scene enter into a picture with equal definiteness. Perspective makes some stand out and others fade into dimmer

lines, thus centering our attention and unifying the picture. The position from which a description is written is sometimes called the **physical point of view**. This need not be stated explicitly in a theme. To write "I stood in the exact center of the bridge looking to the left" is awkward and not effective. Nevertheless one must decide very definitely what the physical point of view is to be. The resulting unity of the theme must make the point of view clear to the reader.

Not every detail even within our range of vision can enter into most descriptions. We should hardly put into a cheerful description of rain the figure of a stray dog shivering under a park bench, or of some shabby street loafer gazing through a lighted restaurant window at food he had no money to buy — unless, of course, the discomfort of these unfortunates gave a selfish feeling of greater happiness over our own good luck. If included, these details will change the color of our theme, will add a tinge of irony to it.

Unity of theme in description depends upon unity of impression and is determined by a central mood, by a clear perspective and point of view, and by the careful selection of details.

PRACTICE

Write a brief description of one of the following scenes, or of some other suggested by this list, striving for *unity of impression*. Read your description aloud in class. The other members will tell you which words or phrases contribute most to the impression you have striven for, and will also suggest the elimination of any details which they feel detract from that impression.

1. A foggy morning
2. A cloudy night and no street lights
3. A gloomy room

4. Where silence reigns
5. Sunrise after a storm
6. An Indian summer day
7. A crackling winter morning
8. Spring is here !
9. The laziest time of year (one definite day)
10. Before the open fire
11. The circus parade
12. The children's room
13. Christmas morning
14. The swimming hole on a hot day
15. An unexpected holiday
16. My first public speech
17. A pathetic sight
18. A jolly tradesman
19. The motherly lady
20. An unbearable hubbub
21. The happiest boy or girl I know

Motion in Description

It is a well-known law of psychology that attention is caught and held more readily by a moving object than by a still one. Motion pictures attract us more quickly and hold our interest longer than most portraits or landscapes. So in description, the pictures which have considerable motion or action in them are the most vivid. Good description, in other words, usually has considerable of the narrative element in it. Things happen.

The following example deals with the movement in a crowd at a tense moment. List the motion words used in it. Notice that, though a mass of people is described, much of the detail is about individual figures in the crowd :

A RUN ON THE BANK

The air hung heavy and cold about the bank. Inky black clouds surged wildly overhead, and the wind swept down in fitful gusts.

The street lights glared bleakly in the early morning light. A pedestrian with a forlorn droop passed under a light, shivering in spite of his upturned collar. Soon he was swallowed in the thickening shadow and only the buzz of a trolley or the occasional passing of a truck broke through the weird wailing of the wind. The bank was silent.

Three hundred crowding forms stood silent, their eyes riveted on the locked and unresponsive doors of the oldest bank in the city. Whatever the thoughts in their minds, they found no expression in words. Friends stood shoulder to shoulder, unseeing and unrecognized. Men of refinement stood abreast of women who respected nothing. A desperate, nervous excitement pervaded the tense crowd. A fat old gentleman gripped his bankbook half hidden in a fur-lined coat. A thin, shivering woman, remembering her fatherless family at home, clasped her bankbook as tightly in an ungloved hand. A policeman with an impatient oath pushed a heedless fellow from the path of a truck. Few turned to see what had caused the commotion. The big clock in the high church-steeple crept to six, and from the impenetrable black above the angry wind drove the snow in hard, cold pellets.

The street lamps had long since been extinguished. The crowd had almost doubled. Over the leaden sky the sharp wind continued to drive tumbled clouds. There was shifting and jostling in the mass of people now. Half distracted financiers heedlessly pushed their way. All was panic and chaos, except for a few feet next to the bank itself. Here the police succeeded in lining up those who were to be admitted first.

A general exclamation and a surging forward announced that the doors had been opened. The police held their own, and the mob, baffled, fell back with a general murmur of discouragement. Those in file grew more and more excited. Those at the teller's window dropped their pens, indorsed the wrong end of their checks, and with trembling hands scratched names that were hardly legible.

Customer after customer withdrew his entire account. At the end of the day five million dollars had passed the teller's window. Other banks then came to the defense with cash, the rush was stemmed, and at the end of the third day the bank was declared perfectly solvent by the state inspector.

The words or expressions conveying the idea of movement are, you will find, mostly verbs — *surged, swept, glared*, and so on. The most vivid ones are specific. Very few are in the passive form.

Description is made more vivid by an abundance of motion.

PRACTICE

I. Choose several of the topics under III, and appoint some one to write on the board at the dictation of the class a list of all the details of motion which should be part of the description.

II. For every detail supply a specific verb that will vividly express the motion you have in mind.

III. Let each pupil then choose one subject and write the description, incorporating the details and verbs suggested with any necessary additions or alterations. Have the results read in class to determine which are especially successful. If any pupil prefers a subject not chosen by the class, he may make his own list of motion words.

1. Arabella prinks.
2. Sister dresses for her beau.
3. Brother gets ready to keep a date with his girl.
4. The track team limbers up for a race.
5. The class comes to order.
6. A storm comes up.
7. It rains.
8. The cat sees a dog.
9. The dog sees a cat.
10. Rover investigates a strange caller.
11. A stray dog begs to be friends.
12. A cat expresses supreme content.
13. A teacher conducts a supervised study period.
14. The cheer leader conducts practice.
15. The home team makes a touchdown.

Sound in Description

In the quotation given below, the words or expressions directly or indirectly suggesting sound are italicized. Although some of these expressions are really images of motion, the total impression is one of sound.

AWAKE

All night I lay and heard the wind
Creep moaning past the door;
I heard him *whisper* through the blind,
I heard him *roar*.

I heard his shadow-mantle *shake*
Across the withered lawn,
And *hoarse* leaves *whispered* in his wake
When he had gone.

KATHERINE ALICE BARBER, *Anthology of Prose and Verse*

Here is a noisier picture, in which sound is more important than images of other kinds. Find all the expressions suggestive of sound.

THE STEEL MILL

"Come on!" grunted the man.

I followed my guide into the yard, over railroad tracks, past great piles of scrap iron and pig metal, through clouds of steam and smoke, and into a long black building where engines whistled, bells clanged, and electric cranes rumbled and rattled overhead. We crept between giant ladles, in whose depths I could hear the banging of hammers and the shouting of the men. We passed beneath a huge trough through which a white seething river of steel was rushing. I shrank back in terror as the sound of the roaring flood fell upon my ears, but the man, who was walking briskly in front of me, looked over his shoulder and grunted, "Come on!"

HENSCHEL S. HALL, *Pete of the Steel Mills*¹

¹ Reprinted by permission of Charles Scribner's Sons, publishers.

Sound does not necessarily mean noise. Sound images are as important in a quiet scene as in an active or noisy one, for only by bringing in sound images, soft, far away, occasional, or startling, can we emphasize the impression of silence. Read the following theme to see how images of movement and sound are brought in to create an effect of tranquillity and quietness.

A PEACEFUL SCENE

At our feet lay the small lake, clear as glass. Not a ripple moved over its calm surface. The trees, splendid in their hues of red, yellow, green, and brown, had ceased to dance and bow, and stood motionless, stretching their gayly colored arms high into the quiet evening air. Far off in the distance sounded a bird call which, as it gently died away, intensified the deep silence. The majestic hills, sharply outlined against the peaceful autumn sky, surrounded the placid lake, lulling it to safe sleep in their encircling embrace. A few fleecy white clouds lazily drifted along overhead. Those nearest the broad red sun, which was drowsily sinking to bed, deepened from a light pink to orange and crimson, then slowly turned dull russet in the deepening shadows of evening.

A Pupil's Theme

PRACTICE

Write two descriptive paragraphs on each of at least two of the following numbered topics: one in which you seek a noisy, active effect, and one in which you give an impression of peace and silence. Combine concrete details of movement and sound, using the most specific verbs you can find.

- | | |
|-----------------------------------|------------------------------------|
| 1. A city street at midnight | 8. Street sounds to a convalescent |
| 2. Five minutes in a big factory | 9. The cheerful delivery boy |
| 3. In the switchyard | 10. The lunch room |
| 4. The latest in auto horns | 11. Outside the church |
| 5. Getting the engine started | 12. Rain on the roof |
| 6. Tree toads, katydids, or frogs | 13. The street hawker |
| 7. Tuning up | |

- | | |
|--|--|
| 14. School cheering | 26. A study period |
| 15. Night sounds to a person
afraid of burglars | 27. When children of the primary
department speak and sing |
| 16. Poplars | 28. The sinking of the storm |
| 17. The baby with colic | 29. Crying himself to sleep |
| 18. The lonesome pup | 30. Alone in the woods |
| 19. My musical neighbor | 31. Alone in the house during a
storm |
| 20. The fire alarm | 32. Sleighing at night |
| 21. When the ship comes to dock | 33. Out-of-door games after dark |
| 22. Children at out-of-door games | 34. Voices the telephone operator
comes to know |
| 23. The shoe that squeaked | 35. What I heard when I sat still
and listened for five minutes |
| 24. Sounds in the apartment over-
head | |
| 25. The passing of classes | |

Touch and Feeling in Description

The sense of touch or feeling is an important part of description — the feel of the wind on our faces, of the rain trickling down inside our coat collars, the physical sensations of walking or riding or running. Motion and feeling, like motion and sound, are sometimes difficult to separate so far as choice of words goes.

In reading the following poems, try to detect all words that suggest physical sensation, whether they are motion words or words simply of feeling or touch :

MY HERITAGE

Oh, I love to walk when the air is cold,
And the bitter wind is on my face,
And the winter sun rides high and bold —
At a steady, swinging, carefree pace,
When the hard snow crunches beneath my feet,
And my blood runs warm, and my pulses beat.

Oh, I love to walk when the day is done,
 And the chill black-hooded night bends low,
 And the sharp stars prick through, one by one,
 And the wind moans so, and the wind moans Ohoooo,
 And a tall tree creaks with a groan, a shout.
 As a soul breaks through to the world without.

Two feet to walk through the livelong day,
 Two hands a swinging wide and free,
 A mind to choose the better way,
 And a heart to love it, God gave to me;
 So I walk with a song, and I walk with a smile,
 And I love each road, and I love each mile.

KATHERINE ALICE BARBER, *Anthology of Prose and Verse*

PRACTICE

Choose any one of the following subjects, and write a prose description which emphasizes the physical sensation of touch or feeling. The class will look in each for the phrases or words, particularly the verbs, which most successfully convey the sensation described.

- | | |
|--|---|
| 1. The tooth that made me ache
all over | 13. A cold in the head |
| 2. The chronic invalid describes
his symptoms | 14. Couldn't wake up |
| 3. A good hot dinner | 15. That lazy feeling |
| 4. The sneeze that wouldn't
come | 16. Mad clear through |
| 5. A brisk walk | 17. Motorcycling |
| 6. Balmy spring air | 18. "Stepping on the gas" |
| 7. Skating | 19. Half-frozen |
| 8. Swimming | 20. The hottest day in the year |
| 9. Scared stiff | 21. Sulking |
| 10. Mumps | 22. Couldn't stop laughing |
| 11. Grippe or influenza | 23. A "good cry" |
| 12. Waking from a nightmare | 24. Smothering a yawn |
| | 25. Feeling one's way in the dark,
or blind-folded |
| | 26. That new flannel shirt |

Visual Images

Browning's poem *Meeting at Night* is one of the best illustrations of the use of visual images. The lines are crowded with details of color and shape.

The *gray sea* and the *long black land*;
And the *yellow half-moon*, large and low;
And the *startled little waves* that leap
In *fiery ringlets* from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the *slushy sand*.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And *blue spurt* of a *lighted match*,
And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

Consideration of concrete details which appeal primarily to the eye has not been put off because it is unimportant in description, but because too often the visual images are emphasized at the expense of images of motion, touch, and sound. Details which appeal to the eye include size, shape, and, most important of all, color. Color may be black or white, dark, light, or vivid. There are gray days or early morning hours when fine distinctions of shade become less sharp. Some descriptions will necessarily be ink or pencil sketches, mostly shadows, with little or no bright color. Most descriptions will include some vivid tones. The difference between a description with no color and one with color is much the same difference as that between an ordinary motion picture and real life, or between the appearance of a beach to a color-blind person and the appearance to a person who can distinguish the blue

of the sky, the yellow sand of the shore, the green and white of the surf, and the vivid costumes of the bathers.

In reading the following selections, list all the expressions which suggest images primarily visual, whether of size, shape, color, or other detail of appearance :

I

THE LAWN PARTY

The Japanese lanterns with their tri-colored glow made an island of light on the soft dark grass. Just between the dark and the light, on the outskirts of the circle, gray wicker chairs and tables formed cozy corners for tired dancers. At one side stood the long refreshment counter, its snow-white cover changed to a mellow creamy tone by the light from the yellow lantern above. Across the center of the bright plot stretched a single long shadow, in and out of which the gay crowd of girls in filmy dresses and men in white flannels passed in rhythmic motion.

A Pupil's Theme

2

Lilia lingered like a silver petal
falling in the moonlight.

The stars were but reflections of
the glow in Lilia's eyes.

Lilia's hair was long and
dark — a light slept in
each wave of it.

The night was fair and
beautiful but not
lovelier than Lilia.

DOROTHY KURZMACK

3

Dinah stood with her left hand towards the descending sun, and leafy boughs screened her from its rays; but in this sober light the

delicate coloring of her face seemed to gather a calm vividness, like flowers at evening. It was a small oval face, of a uniform transparent whiteness, with an egg-like line of cheek and chin, a full but firm mouth, a delicate nostril, and a low perpendicular brow, surmounted by a rising arch of parting between smooth locks of pale reddish hair. The hair was drawn straight back behind the ears, and covered, except for an inch or two above the brow, by a net Quaker cap. The eyebrows, of the same color as the hair, were perfectly horizontal and firmly penciled; the eyelashes, though no darker, were long and abundant; nothing was left blurred or unfinished. It was one of those faces that make one think of white flowers with touches of color on their pure petals. The eyes had no peculiar beauty, beyond that of expression; they looked so simple, so candid, so gravely loving, that no accusing scowl, no light sneer could help melting away before their glance.

GEORGE ELIOT, *Adam Bede*

4

LIGHTS OF THE CAMP

The last clear call has blown
For silence in the camp,
The cool of night drops down;
And fire-flies for my lamp
Swing through the murk.

The golden, clustered gems
That bed themselves in deep
Blue plush, like diadems,
Now glint in distant sleep,
Now glow in reach.

And friends at home appear
From out the night of space,
And glow as brightly here
As if 'twere face to face,
And hand in hand.

Shine on, dear friends at home,
 Not one your faith give o'er;
 But think that I will come,
 And meet you at the door,
 And friendship keep.

RUSSELL HOY FISHBAUGH

PRACTICE

For five of the following topics make lists of concrete details that would appeal to the eye, whether of shape, size, shadow, light, or color. Read these lists aloud in class, adding to your own details those suggested by others. Write one description. These paragraphs might be read aloud and commented on orally in class.

- | | |
|--------------------------------------|---|
| 1. Burning leaves | 15. Silhouettes |
| 2. The fireplace | 16. The setting for a play |
| 3. The municipal Christmas tree | 17. The sky line |
| 4. The Christmas windows | 18. The beach |
| 5. A feline duet on the back fence | 19. The formal garden |
| 6. The electric storm | 20. The flower show |
| 7. A foggy morning | 21. Easter in church, from the balcony |
| 8. A frosty night | 22. From the observation platform of an express |
| 9. A funeral procession in winter | 23. A park concert at night |
| 10. The block I live in | 24. Sunrise through the clouds |
| 11. A mummers' parade | 25. The white way |
| 12. Mardi Gras | 26. Last hints before the game |
| 13. The excursion boat at night | 27. A parade — from a second-story window. |
| 14. The amusement park at a distance | |

Images of Taste and Smell

Much as we care about things that please our senses of taste and smell, we somehow take it for granted that these appeals are mundane, sordid — not suitable for literature, not even for

themes ! It would of course be dull enough to have to listen to long descriptions of the tastes we have enjoyed or loathed or missed, and of the odors that might delight or distress us. But touches of such description often give the convincing detail that makes a scene real to us. George Eliot, you remember, speaks of the scent of the pine-wood in the carpenter shop and of the elder blossoms just outside the window. In another scene in *Adam Bede* she mentions the "fresh fragrance of new-pressed cheese, of firm butter, of wooden vessels perpetually bathed in pure water." Sheila Kaye-Smith makes the splendid young farmer in *The End of the House of Alard* carry about with him the clean odor of well-groomed horses. According to an old proverb, "The best smell is bread, the best savour salt, the best love that of children." O. Henry in comparing New York City to a lobster with its hard shell adds, "But beneath the hard crust of the lobster is found a delectable and luscious food." Keats writes of —

. . . jellies soother than the creamy curd
And lucent syrups, tinct with cinnamon.

Bacon packs a truth into his saying, "Acorns were good till bread was found." Dickens in *A Christmas Carol* tells us that the "two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own." Taking up the pudding causes the Cratchits great suspense and excitement.

Hallo ! A great deal of steam ! The pudding was out of the copper. A smell like a washing-day ! That was the cloth. A smell like an eating-house and a pastry-cook's next door to each other, with a laundress's next door to that ! That was the pudding !

Description in Verse

Description most often appears as part of a story or a travel essay. When written for its own sake it is frequently put into verse form. With comparatively little effort any one can write "jingles" or doggerel. With only a little more effort nearly anybody can write verse technically correct, so far as meter and rime go, since all but a very few people have an innate sense of rhythm, and a fairly accurate ear for the sound of words. With real effort most young people can go one step farther and express in satisfactory verse form ideas which have real poetic value. In every school there is probably enough poetic ability so that no school publication ought to go begging for good verse. The selections of excellent descriptive verse in this chapter will serve as models and furnish suggestions. The real need is to discover and develop the ability that already exists. Refer to the chapter on "Rhythms and Rimes" if you need to.

PRACTICE

Recall some vivid sense impression, and record it in verse form: the smell of cookies as you entered the house, the clumsy loveliness of a puppy, the soft cunningness of a kitten, the crash and clang of fire engines, the winsomeness of a baby you know, the fetching charm of a mischievous child, the sparkling frostiness of a winter morning, the frost etchings on a window pane, the lazy sultriness of July noon, or any one of a hundred other experiences you have had.

XI. ORAL EXPRESSION

If you have read Anatole France's *The Man Who Married a Dumb Wife*, or have seen the play, you will remember how entrancing, how altogether lovely, the wife seemed to the man until she acquired the power to speak. Then her charm was speedily lost through the deluge of speech that overwhelmed her distracted spouse. Unfortunately mere volume of speech is not the only oral blemish that may mar an otherwise pleasing personality.

One's speech is the clothing of his mind and thought. Even more, no matter how excellent the ideas, if the enunciation is slovenly, the pronunciation inaccurate, the tone monotonous, the grammar faulty, the effect is like that of a garment of good material in clashing colors and ill-fitting cut. In store, office, and shop, on the street, in the classroom, on the playground, at the meeting of club or social group, in the home — everywhere and always — speech proclaims the man.

A Good Conversationalist

To be a good conversationalist, one must first have something to say. This of course implies information on many subjects and a point of view concerning questions of popular interest. Most people can talk about personalities. Such conversation may range from trivial gossip to the analysis and valuation of the life, work, and ideas of outstanding characters. It is usually easy and interesting also to talk of associations or fads, as witness the conversation of a group of boys and girls about their athletics, clubs, dances, clothes,

radios, etc., or of a group of men about their automobiles, their golf, or their business. Intelligent conversation about ideas and ideals, such as the suppression of crime, the improvement of schools, policies of government, is generally much more difficult.

The personal equation — that is, the adaptation of conversation to the person or persons in the group — is one of its most important factors. The accomplished conversationalist does not lecture. He appeals to the interest of his hearers and draws from them their ideas, particularly on the subjects at their command. One who habitually draws on the information and experience of others is sure to acquire a wide range of knowledge and to increase his human sympathy and therefore his attractiveness to others.

This habit of inquiring into another's personality, however, leads naturally to a consideration of good manners in conversation. We are all familiar with the self-assertive bore who is so sure that he is right about everything that real conversation with him is impossible. Courtesy and consideration for our hearers, tolerance of their ideas, especially when they are radically different from ours, willingness to hear both sides of a case, tact in expressing one's own views — all these are the marks not only of a good conversationalist but of a gentleman. This does not mean obsequious agreement with all one hears. Emerson says: "I hate, where I looked for a manly furtherance or at least a manly resistance, to find a mush of concession. Better be a nettle in the side of your friend than his echo." Along with good manners goes resourcefulness in remembering names and occasions, adaptability to persons and topics under discussion, and responsiveness to the leads which appeal to your own best resources of information and experience.

All these good qualities will be of relatively little value, however, if one lacks command of the fundamentals of good English. Bad grammar, incoherent sentence structure, inability to keep on a subject — that is, inability to talk in paragraphs instead of in scraps — are annoyances that will tend to make one avoided in society. Habits of wrong pronunciation and of the slovenly enunciation that seldom utters a pure vowel or a final consonant are as bad socially as dirty finger nails or soiled linen — much worse than ill-fitting clothes. A harsh, rasping voice or a monotonous speech devoid of modulation, emphasis, and inflection indicate an obstreperous and unaccommodating or a drab and uninteresting personality. The poverty of vocabulary that expresses all approval by “swell,” “great,” or “grand” and all disapproval by “awful,” “terrible,” and “dumb,” is a sure sign that the speaker must undertake persistent self-cultivation in English if he wishes to be accepted as an equal by people of education and culture.

Good conversation requires :

1. Interest in a wide range of subjects and complete and accurate information concerning some of them.
2. Tact in giving and following leads.
3. Good manners.
4. Command of the technique of speech, including correct grammar, pronunciation, enunciation, agreeable voice modulation, emphasis, vocabulary, and ready use of comparison.

Your culture and intelligence are reflected in your conversation.

PRACTICE A

In the following selection find examples of giving the lead in conversation, of the happy use of comparison, of human

understanding and sympathy, of philosophy of life, of humor, of the value of ability to listen. Perhaps your teacher will ask some one to read Dr. Holmes' poem *Aunt Tabitha* to the class.

THE POET AT THE BREAKFAST TABLE

I had noticed that the Young Girl — the story-writer, our Scheherazade, as I called her — looked as if she had been crying or lying awake half the night. I found on asking her — for she is an honest little body and is disposed to be confidential with me for some reason or other — that she had been doing both.

"And what is the matter now," I questioned her in a semi-paternal kind of way, as soon as I got a chance for a few quiet words with her.

She was engaged to write a serial story, it seems, and had only got as far as the second number, and some critic had been jumping upon it, she said, and grinding his heel into it, till she couldn't bear to look at it. He said she did not write half so well as half a dozen other young women. She didn't write half so well as she used to write herself. She hadn't any characters and she hadn't any incidents. It had taken all the life out of her, she said. It was just as if at a dinner-party one of the guests should take a spoonful of soup and get up and say to the company, "Poor stuff, poor stuff; you won't get anything better; let's go somewhere else where things are fit to eat."

"What do you read such things for, my dear?" said I.

The film glistened in her eyes at the strange sound of those two soft words; she had not heard such very often, I am afraid.

"I know I am a foolish creature to read them," she answered, "but I can't help it; somebody always sends me everything that will make me wretched to read, and so I sit down and read it, and ache all over for my pains, and lie awake all night."

She smiled faintly as she said this, for she saw the sub-ridiculous side of it, but the film glittered still in her eyes. There are a good many real miseries in life that we cannot help smiling at, but they are the smiles that make wrinkles and not dimples.

"What you want is encouragement, my dear," said I. "I know

that as well as you. I don't think the fellows that write such criticisms as you tell me of want to correct your faults. I don't mean to say that you can learn nothing from them, because they are not all fools by any means, and they will often pick out your weak points with a malignant sagacity, as a pettifogging lawyer will frequently find a real flaw in trying to get at everything he can quibble about. But is there nobody who will praise you generously when you do well — nobody that will lend you a hand now while you want it — or must they all wait until you have made yourself a name among strangers, and then all at once find out that you have something in you?"

"Oh," said the girl, and the bright film gathered too fast for her young eyes to hold much longer, "I ought not to be ungrateful! I have found the kindest friend in the world. Have you ever heard the Lady — the one that I sit next to at the table — say anything about me?"

"I have not really made her acquaintance," I said. "She seems to me a little distant in her manners, and I have respected her pretty evident liking for keeping mostly to herself."

"Oh, but when you once do know her! I don't believe I could write stories all the time as I do, if she didn't ask me up to her chamber and let me read them to her. Do you know, I can make her laugh and cry, reading my poor stories? And sometimes when I feel as if I had written out all there is in me, and want to lie down and go to sleep and never wake up except in a world where there are no weekly papers — when everything goes wrong, like a car off the track — she takes hold and sets me on the rails again all right."

"How does she go to work to help you?"

"Why, she *listens* to my stories, to begin with, as if she really liked to hear them. And then you know I am dreadfully troubled now and then with some of my characters, and can't think how to get rid of them. And she'll say, perhaps, 'Don't shoot your villain this time; you've shot three or four already in the last six weeks; let his mare stumble and throw him and break his neck.' Or she'll give me a hint about some new way for my lover to make a declaration. She must have had a good many offers, it's my belief, for she has told me a dozen different ways for me to use in my stories."

"You have a laugh together sometimes, do you?"

"Indeed we do. I write for what they call the *Comic Department* of the paper now and then. If I did not get so tired of story-telling, I suppose I should be gayer than I am; but as it is, we two get a little fun out of my comic pieces. I begin them half-crying sometimes, but after they are done they amuse me. I don't suppose my comic pieces are very laughable; at any rate the man who makes a business of writing me down says the last one I wrote is very melancholy reading, and that if it was only a little better perhaps some bereaved person might pick out a line or two that would do to put on a gravestone."

"Well, that is hard, I must confess. Do let me see those lines which excite such sad emotions."

"Will you read them very good-naturedly? If you will, I will get the paper that has *Aunt Tabitha*. That is the one the fault-finder said produced such deep depression of feeling. It was written for the *Comic Department*. Perhaps it will make you cry, but it wasn't meant to."¹

PRACTICE B

1. Spend an hour outside of school in a busy place where people are talking. Make a list of all the occasions for oral expression you observe during that hour—selling, buying, conversation, and so forth. Make a second list of the exact topics you hear discussed. Compare your list with the lists of your classmates, and draw up in class a composite list of the most typical occasions and topics.

2. Who is the most entertaining talker you know or have listened to? Is his conversation entertaining because of his alert observation of happenings, of details of scenery or surroundings, of actions of people? Is it because of his ability to see the funny side and comment on it, or because of his original observations or philosophy of life? Does it come from his up-to-dateness on matters of current interest in politics, science,

¹Used by permission from and by arrangement with Houghton Mifflin Company, publishers.

or literature? Can you give an example of some one whose conversation is made entertaining by the ability to tell an appropriate anecdote, draw clever comparisons, or use vivid figures of speech? By readiness in repartee? By tactfulness? Let the class formulate a list of qualities desirable in everyday oral expression.

3. Make a list of the topics of conversation on which you yourself could say something of interest in from three to five minutes. Remember that conversation is different from dissertation and that skill in drawing some response from the other fellow is as important as personal cleverness.

4. Come to class prepared to spend a period in a conversational game, either as a class or in small groups. If the group method is used, it would be well to provide for some plan of progression at five or ten-minute intervals. Be ready to lead off with some topic which you think will start comment or retort from other members. Do your share in responding to topics with which others may lead off. The one who begins may have from three to five minutes to tell of some interesting thing which he has seen or read or thought. Whenever a topic fails to bring further response, call on some one to give the conversation a new turn. At the close of the class period, decide which members you consider the most entertaining informal talkers, and why. What part have agreeableness of manner and tone of voice played?

Here are suggestions of topics on which you can prepare yourself for your conversation period: current events — city, state, national, international news; notable books you have read; characters of fiction or drama; worth-while plays or moving pictures you have seen; choosing an occupation. Probably it will be a good plan to exclude the weather as a topic.

The Technique of Speech

PRACTICE WITH YOUR VOCABULARY

I. Did you find in your conversation hour that you were in need of adjectives to take the place of "great," "swell," "awful," "terrible," etc.? Make a list of adjectives of approval and of disapproval. How many of these words do you readily recognize when you see or hear them but never use in your own conversation. From individual lists make a class list of these adjectives and copy them in your notebook.

II. For an entire week keep a list of all the words you come across in your reading of whose meaning or pronunciation you are uncertain. Look them up in a dictionary, mark their pronunciation from the key given at the bottom of the page in the dictionary, and use them for a pronunciation match.

Bear in mind the fact that for many words two pronunciations may be correct, as in the following :

1. adver'tisement	and	advertise'ment
2. ar'butus	and	arbu'tus
3. cement'	and	cem'ent
4. com'pensate	and	compen'sate
5. con'centrate	and	concen'trate
6. illus'trate	and	il'lustrate
7. ob'ligatory	and	oblig'atory

III. The following words are frequently accented on the wrong syllable. Use all these words in oral sentences :

1. ev'idently	9. the'ater
2. hos'pitable	10. or'chestra
3. pos'itively	11. la'mentable
4. muse'um	12. in'fluence
5. romance'	13. insane'
6. hotel'	14. ab'solutely
7. cigar'	15. good-na'tured
8. accli'mate	16. mankind'

IV. Notice that the pronunciation of many words depends upon their use as nouns or as verbs. In two-syllable words of Latin derivation, made up of a prefix and a root, the rule in general is that the verbs accent the root, but the nouns accent the prefix. Use the following words in oral sentences :

<i>Verbs</i>	<i>Nouns</i>
abstract'	ab'stract
accent'	ac'cent
project'	proj'ect
proceed'	pro'ceeds
confine'	con'fine
transfer'	trans'fer
survey'	sur'vey
annex'	an'nex or annex'

PRACTICE WITH YOUR ENUNCIATION

I. Even when one has taken the trouble to find out from the dictionary the correct pronunciation, one must still utter the word in such a way that it may be easily heard. Remember that in speaking, distinctness of utterance is more important than a loud tone. Care should be taken to sound the final consonants clearly.

In each of the following columns the words are alike in sound *up to the last letter*. Pronounce these words in a medium tone so that they will be distinctly heard all over the room :

mood	cut	rub
moon	cup	run
moose	cull	rut
moor	come	rug
moot	cud	ruff
move	cub	rum

II. When words end in two consonants or in two consonant sounds, the easy (and lazy) thing to do is to leave out one. Be sure to sound both in the following list :

last	saves	graft	swept
best	lives	drift	kept
worst	halves	thrift	wept
trust	groves	daft	slipped
guest	loaves	craft	stopped

III. Many times a word ends in three consonant sounds. Practice the following combinations :

mists	twists	lengths
fists	crafts	widths
guests	drifts	breadths
trusts	depths	fifths

IV. In a number of sounds the indistinctness is due to a wrong position of the speech organs. In the sounds of *t*, *d*, and *n*, do not allow the tongue to touch the upper teeth, but place it on the gum just behind the teeth. Some make the mistake of allowing the tongue to protrude between the teeth. This gives thick speech and the error is visible as well as audible. Practice saying these words :

to	eat	water	do	made
tie	wait	later	die	wide
tea	hat	city	dare	load
take	it	letter	day	said
team	sit	matter	dine	had

V. After placing the tongue correctly for *n*, be sure that a good resonant sound is produced. This can be emphasized by holding the sound of *n* ; as, *n-n-n-o*, *tin-n-n*, *hon-n-n-y*.

no	tin	any
nay	sun	honey
never	begin	only
near	ran	bunny
nice	win	briny

VI. In the sound of *l*, do not let the tongue move too far back in the mouth. Keep it to the front but *off* the teeth.

low	will	selling
less	shall	pulling
line	still	willing
loan	well	telling
life	sell	feeling

VII. *S* is a troublesome member of the alphabet, the cause of the lisp which is all too common among high-school pupils. Sometimes lisping is the result of unconscious imitation, a form of contagion. On the other hand it may be due to self-consciousness. Often it is a relic of babyhood. Whatever its source, it is not an asset and should be got rid of. To form the sound of *s*, hold the tongue so as to form a narrow channel through the center from back to front of the mouth. Do not let it protrude; keep it behind the teeth. Raise the tip slightly, but do not allow it to touch the teeth or the roof of the mouth. Force the air out through this channel. Try the effect of this on the following words:

say	this	missing
some	mouse	restful
seek	house	dressing
so	dose	basket
sigh	worse	master
seem	miss	loosen

Z is *s* plus the sound of the voice.

VIII. To foreigners *ng* is another stumbling block. The chief trouble lies in the tendency to add a sound of hard *g* (*g̃*)

where there should be none and in leaving it out when it should be heard. Do you do this? Experiment on the following :

sing	singing	wrong
hang	hanging	wronging
ring	ringing	bring
string	stringing	springing

IX. In these words the sound of *ng* + *g* is heard :

angle	tingle
England	mingle
English	jungle
single	tangle
strangle	bungle

But in the following we hear only *ng* :

kingly	wrongly	strongly
--------	---------	----------

Ng is followed by *er* = *ng* + *g* in the following :

anger	younger	finger
stronger	longer	hunger

Verbs ending in *ng* to which *er* is added to make a noun do not sound an extra *g*.

singer
wringer
hanger

Words ending in *nge* to which *r* is added, retain the sound of *nj*, as :

plunge	plunger
strange	stranger
range	ranger

Below are listed a number of word combinations that are often carelessly enunciated. If you open your ears wide you may hear yourself slurring words almost as badly as this :

Careless

I haff tuh.
 She hass tuh.
 I'd luff tuh go.
 I'm gonna seer.
 Heerzya book.
 Gimme a pencil.
 Bedder'n mine —
 Woodja lend me —
 Didja see 'im?
 Didja getcha lesson?
 Doncha wawn ut?
 Cancha come?
 I wooden do ut.
 I cooden fine 'er.

Careful

I have to.
 She has to.
 I'd love to go.
 I'm going to see her.
 Here's your book.
 Give me a pencil.
 Better than mine —
 Would you lend me —
 Did you see him?
 Did you get your lesson?
 Don't you want it?
 Can't you come?
 I wouldn't do it.
 I couldn't find her.

Improving Your Speech

Skill in the use of language is like skill in playing a musical instrument or driving a car or getting along with people. Yet no one can attain the skill of which he is capable unless he practices both carefully and constantly. The carpenter or the engraver who wants to acquire or keep the ability to make a line straight or to give it an even, exquisite curve, knows better than to lapse into slipshod, inaccurate work. The real musician fears to miss his daily practice. The driver who takes pride in his skill sets for himself the task of avoiding ruts and holes, of accelerating or slowing down his car smoothly, of getting every ounce of energy out of his gasoline. Only by similar methods can language be mastered.

Perhaps you are still marking the stages of your growth month by month — five feet four in October, five feet four and a quarter at Christmas time, and what by June? It might not be a bad idea to measure your growth in the power to use English. Are you surprising yourself occasionally by a nice dis-

inction in pronunciation ; for instance, a real, round *o* in “ *oral* English,” two separate words where you used to say “ gonna ” or “ gimme,” a distinct *t* in *kept*, *shift*, or *neglect*? And do you find the right word rather more easily, more quickly, without falling back quite so often on “ you know,” “ see,” “ Oh, I don’t know,” and “ I just can’t express myself”? There may be growing pains, times when you think it would be more comfortable to let your speech shift for itself, but the pains are not too high a price to pay for the sense of freedom and mastery which you will enjoy.

You can improve your speech by a determined effort to conquer your bad habits or personal mannerisms. Among the most common mannerisms is the use of meaningless words or phrases such as “ listen,” “ see,” “ well,” “ why,” “ my,” “ ur,” “ ah,” “ you know,” “ don’t you know.” Perfectly meaningless phrases which become temporarily current are equally ridiculous and annoying. When this book was being written, “ the cat’s whiskers ” expressed the acme of high-school excellence. A few years ago the expletive “ holy kittie ” was a favorite emotional explosive. The use of these verbal decorations is as contagious as smallpox. Unfortunately, the verbal affliction may be as serious a blemish to the speech as the pockmarks are to the face.

PRACTICE

1. Make a list of the current blemishes in your speech. How many are common to the class? Select the three worst expressions to which you are addicted. Count the number of times you use them for three days.

2. Organize a better-speech club consisting of yourself and one or two of your intimate friends. Are you good enough sports to profit by mutual correction of errors in speech? If you are, you can be of great service to each other.

Speaker and Audience

In speaking to a group, large or small, you should establish comfortable relations with your audience the moment you face them. It is usually a mistake to plunge into your speech the instant you step to the platform. A few seconds of quiet, well-poised recognition while you look at your audience, not at the floor or ceiling, followed by an opening statement that commands interest and attention, will go far toward making your speech successful.

If there is a tendency to restlessness and noise, a bit of humor in a voice somewhat lower than usual will frequently command quiet. On the other hand, an attempt to speak loud enough to be heard above the confusion is generally futile. The use of pertinent statistics, an apt quotation, a fitting illustration or story will often give command of a trying situation.

Are you thoroughly interested in your subject? If not, your speech will probably fail. On the other hand, nothing does so much to overcome self-consciousness, timidity, or stiffness as an intense interest in your subject and a determination to interest and convince your audience. Aside from the questionable ethics of arguing for a proposition in which you do not believe, the mental attitude caused by your belief in your cause is sufficient reason for championing only the causes you think right.

Thorough information about your subject is equally essential. If you do not know much more than you expect to say in an argument, you will surely come to grief at the hands of a well-informed opponent. It is almost equally important to organize your information into a coherent whole. Lowell says:

Roots, wood, bark, and leaves singly perfect may be,
But, clapt hodge-podge together, they don't make a tree.

Neither does a jumble of information make an argument or a speech. Walking encyclopedias are often bores. In speaking be sure you use a rifle instead of a shotgun.

You are pretty likely to be called upon to speak to groups of people many times. The surest way to be successful is to practice whenever you have a chance. The custom of standing in front of the class in giving reports and making topical recitations will do much to give the necessary ease and assurance. Only by frequent and continued experience can you become a creditable speaker.

Choose from any of the numerous lists of topics in this book or better from your favorite personal interest three topics for brief speeches — say of from three to five minutes. Hand your three topics to a committee of the class. This committee will call on you for one of them.

Mark each speaker on the following scale:

Thoroughness of information	40
Organization of material	30
Presentation, including manner, enunciation, pronunciation, inflection and emphasis, gesture, and touch with audience . .	30

There are certain rather formal occasions when ease in speech stands one in especially good stead — meetings of clubs and committees, banquets, anniversaries, and reunions. Familiarity with the customary forms of parliamentary procedure is a great help at such times.

Committee, Club, or Class Meeting

You will find examples of the ordinary points in parliamentary procedure in the account of a class meeting that follows on pages 309-312.

Calling the Meeting to Order

The president rapped on the table, and the members of the class promptly stopped talking.

"The meeting will please come to order," said the president. "We will hear the minutes of the last meeting."

Reading of the Minutes

The secretary arose and read: "The Senior Class met on Monday, December 3, to arrange for the Christmas assembly. It was voted that we plan something original instead of the old Tree and Santa Claus celebration. Marion Hoitt told about a nativity pageant which she had seen and for which she had printed directions. The class voted to adopt this plan. Committees were appointed to find out about the cast, costumes, music, and lighting. The committees were instructed to be ready with their reports for the special meeting on December 7. Meeting adjourned.

"DONALD McDUFFEY, *Secretary*"

Call for Corrections and Additions. Minutes Approved

"If there are no corrections or additions, I declare the minutes approved," said the president. "As this is a special meeting, we shall omit reports of standing committees and proceed at once to the reports of special committees."

Reports of Committees

"Madam President," began a girl, rising.

"Miss Andrews," the president said.

"The committee on costumes has conferred with the designing and sewing department, and Miss Jenkins thinks the costumes will be inexpensive and easy to make. We should like to know whether we are expected to look after the other properties or whether another committee will attend to them."

Request for the Floor

"Madam President," said a boy who had risen.

Request Granted

"Mr. Taylor," the president replied.

"May we know what other properties are needed?" Bob Taylor asked.

"Miss Andrews?" said the president, passing the question back to the chairman of the costume committee.

Miss Andrews addressed the president and said: "Each shepherd needs a staff. That might be included in the costumes, of course, but there must be something to represent the manger, and we'd like to have a star."

"Madam President," said the chairman of the committee on lighting arrangements.

"Mr. Williams."

"Our electrician has devised a way to have a movable star. If the class wishes, we can take charge of the rest of the staging, including getting all properties that are not a part of the costumes."

A Motion Out of Order

"Madam President." A girl rose.

"Miss Everman."

"I move that we change the name of the committee on lighting arrangements to the committee on staging."

Order Restored by President

"One moment," said the president. "I think we should take care of the report of the costume committee first. Has somebody a motion about that report?"

A Motion in Order

"Madame President."

"Mr. Jones."

"I move the report be accepted and referred to the committee with power to act."

The Motion Seconded

"I second the motion," a voice called.

Call for Discussion

"The motion has been moved and seconded," the president said. "Is there any discussion?"

Amendment Proposed

"Madam President."

"Miss Walthour."

"I wish to amend the motion to the effect that the committee be given power specifically in the matter of expenditure, acting always under the advice of Miss Jenkins."

Call for a Second

"You have heard the amendment," the president said. "Is there a second?"

Amendment Seconded

"I second the amendment."

Call for Discussion

"Is there any discussion?"

Amendment to Amendment Proposed

"Madam President."

"Mr. Taylor."

"I wish to amend the amendment to the effect that the committee shall obtain the approval of the class treasurer, after receiving Miss Jenkins's advice, before spending any money."

Point of Order

"Madam President, I don't think my approval as treasurer will be necessary if Miss Jenkins gives hers."

"The amendment is not open for discussion," the president corrected, "until it has been recorded."

"I second the motion," said Mr. Jones.

"Is there any discussion?"

"Madam President."

"Mr. Arbor."

"I wish to amend the amendment to the first amendment."

Objection

"Madam President."

"Miss Everman."

"I rise to a point of order. It is not allowable to amend an amendment to an amendment."

Objection Sustained

"Your point is well taken," the president answered.

Call for the Question

"Question. Question," several voices called.

Reading of the Complete Motion

"The secretary will please read the original motion and the amendments."

The secretary did so.

The president then called for votes, in the reverse order — amendment to amendment, amendment, and motion. The amendment to the amendment, the amendment, and the motion carried. Other business followed.

Motion to Adjourn

"Madam President, I move we adjourn."

The motion was seconded.

"Madam President, I think we ought not to."

"A motion to adjourn is not debatable," the president answered.

"It has been moved and seconded that we adjourn. All in favor say *Aye*. Opposed *No*. The *ayes* have it, and the motion is carried. The meeting stands adjourned."

The Duties of Officers and Committees

1. The *President* or *Chairman* should be quick-witted, tactful, fair-minded, and firm. He must never express his own opinions while in the chair but must ask some one else to occupy his place if he wishes to join in the discussion. In

case of a tie, he casts the deciding vote. He should insist on parliamentary order, should never permit anybody to speak until recognized by the chair, and should not himself interrupt any one who is in order.

2. The *Secretary* must keep an accurate and legible record of all business transacted in meetings, with the exact wording of all motions and the record of whether each motion was lost or carried. Names of all persons appointed to committees should be included in the minutes. The secretary is responsible for notifying all such appointees.

3. The *Treasurer's* record should be kept in a permanent book, and should include a report of all money received and paid out. The treasurer should keep receipts for all money spent, and should never use any of the club funds without explicit directions and authorization. Once or twice a year the treasurer's books should be audited, usually by some faculty adviser. They should be kept in a fashion that will be intelligible to the auditor. A simple and clear form is to keep the record of all money received, with the dates, sources, and amounts, on one page and on the opposite page a similarly detailed record of all money spent. At the foot of each page the total is added and carried on. Once a week or once a month, as the business warrants, the amounts are balanced. This furnishes an easily available record, not only of the funds on hand but of the total amount taken in and paid out.

4. The *Chairman of a Committee* is the first person named in appointing the committee, unless otherwise stated. The chairman has no power to go ahead with any business without the authorization of a majority of his committee. The *members of the committee* are responsible for being present when the chairman calls a meeting and should notify him if this is impossible. In case a majority cannot be brought together at

the appointed time, it is usually wiser to postpone the business until later. The committee itself has no authority in the expenditure of money for the main organization or in any other matters except as provided by the constitution or granted by the larger group. Without such order or authorization the duty of the committee is to report to the main organization the result of its deliberation or investigation, and to await further instruction. Committee reports should be thoughtfully prepared in order that they may be brief, complete, and clear.

RESPONSIBILITY OF MEMBERS

In conference and in committee, class, or club meetings every member of the group should be prepared to offer definite and constructive ideas on the problems to be discussed. Every member, too, should be willing to work. The officers should make it their aim to keep the whole group interested and alert, and the members should endeavor to enter actively into the work of the organization.

THE ORDER OF BUSINESS

The regular order of business for a committee, club, or class meeting is as follows :

1. The president or chairman calls the meeting to order.
2. The secretary reads the minutes of the last meeting.
 - (a) These are adopted as read, if unquestioned.
 - (b) They are adopted with corrections or additions.
3. Communications from persons or from other bodies are read.
4. Officers make any reports that are due.
5. Standing committees are called on for reports.
6. Special committees are called on for reports.

7. Unfinished business is taken up. This includes motions which have been tabled, postponed, or referred to a committee for further consideration.
8. New business is brought up for discussion and action.
9. The program (in the case of social clubs) follows.
10. There may be discussion and suggestions about the program.
11. The meeting is adjourned.

Principal Rules about Motions, Discussions, Votes

1. A suggestion is not open for discussion until it has been put in the form of a motion and seconded. After it has been so stated, the meeting is not at liberty to discuss any other business until the motion is disposed of, but must stick to the motion before the assembly. A long, involved motion may be written out if the chair so requests, handed to the secretary, and read aloud again if necessary. Once a motion has been stated by the chair, the mover cannot withdraw it without the consent of the assembly.

2. Amendment may be made, if germane to the question :

(a) By the mover, with a seconder or by unanimous consent.

(b) By any member with a seconder.

Such amendment is debatable, and if carried, becomes a part of the original motion. The number of amendments is not limited. An amendment to an amendment may be proposed by any member. This is acted upon in the same manner as the original amendment. It is not allowable, however, to amend an amendment to an amendment, carrying the amendment to a third degree.

The amendments and the original motion should usually be

voted on separately, the vote on an amendment being taken first. The complete motion with amendments should be read before the final vote is taken in order that every one may be sure of the question he is voting on.

3. Motions may be :

(a) To refer to a committee for further consideration, with instructions to report, or with power to act. A motion to commit is debatable and may be amended.

(b) To postpone. This is debatable.

(c) To lay on the table. Such a motion has as its object the definite delay of a troublesome subject until some future meeting, when a motion may be made to take from the table as unfinished business. Such motions may not be debated or amended, but close the discussion for that time.

4. A motion to limit debate may be made when the discussion becomes too prolonged.

5. A motion to adjourn may not be debated and is always in order, unless :

(a) A speaker has the floor.

(b) A vote is being taken.

(c) Adjournment has just been voted down.

(d) The assembly is in the midst of business which cannot be abruptly stopped.

The motion to adjourn becomes debatable only when it is necessary or advisable to include definite time and place for the next meeting.

6. A motion to reconsider a motion that has been passed is always in order, but must be made by some one who voted with the majority.

7. When debate becomes too tedious, some one may say, "I move the previous question." The chairman says : "The

previous question has been moved. Shall the main question now be put? ” If *two-thirds* of those present vote *aye*, the main question is immediately voted on.

8. At any time that parliamentary law has been violated, a member may say, “ Mr. Chairman, I rise to a point of order.” The chair responds, “ What is your point of order? ” When the point is stated, the chair replies either, “ Your point is well taken,” or “ Your point is not well taken.” If the member is not satisfied, he may appeal from the decision of the chair, who must put the question of his decision to the group, by asking, “ Shall the decision of the chair be sustained? ” The presiding officer is privileged, without leaving the chair, to give his reasons for his decision and may vote upon it.

9. Committees are frequently appointed by the chair to save time, but any member of the group may move that they be appointed from the floor, if such a procedure seems wiser or more democratic.

PRACTICE

Before proceeding to the practice, be sure that you are fairly familiar with the summary of parliamentary laws given above. For the first practice keep your book open before you, referring to it freely as points of dispute or uncertainty arise.

1. Choose officers and conduct a meeting in which plans for an assembly program are discussed, motions passed, and committees appointed.

2. Conduct a meeting at which the reports of committees are received and acted upon.

3. The Better Speech Club meets, discusses the principal reforms needed in school and appoints committees to investigate possible methods and to make arrangements for a campaign.

4. Find the procedure in some such organization as the rotary club, and pattern a class meeting after one of theirs.

5. Organize the class into a debating club, and select some subject from those listed on pages 321, 322 for club discussion. Divide the class

into equal sides, if possible, and let all come prepared to argue the question in one or two-minute talks.

6. Organize the class into a chamber of commerce, city council, or town meeting, and decide upon some question of local civic interest to be discussed at a later meeting.

7. Organize the class into a literature club. Let the chairman lead the discussion in arranging for a literary program for the next meeting. After deciding on what author, book, or type of literature you wish to review or investigate, appoint necessary committees, including as many members as possible in the regular program. At the following meeting let all come prepared both for assigned parts in the program and for the open forum afterwards. The chairman should see to it that every member of the group does his part in making the club meeting worth while.

Banquets

The toastmaster at a banquet serves in a capacity similar to that of the chairman of any other type of program. According to the time-honored formula, he must have a pocketful of not too antique jokes. He should make an effort to fit the appropriate witticism to each speaker in introducing him or in commenting on his speech afterwards. The toastmaster style becomes ludicrous when the anecdotes are irrelevant and when there is no unity or consistency to the program as a whole. A third essential is a kindly spirit to neutralize any acid in the joking remarks, and to restrain a speaker from merely showing off his own cleverness at the expense of others. A thoughtful custom, sometimes observed in a program where personal repartee is expected, is that of notifying the prospective targets, asking whether they have any objection to the proposed grind. This does not spoil the fun for listeners but spares the person aimed at any unfair embarrassment and improves the teamwork by giving speakers a chance to think of a witty retort. Such preparation need not preclude the element of spontaneity which enters so cleverly into the talks of experienced speakers.

Faults to be avoided are the over-flowery address or compliment and the interminable "that-reminds-me" style. A banquet talk, like any other, should have a point, and a banquet speaker, like any other, should stick to his point. Perhaps most important of all, he should know when to stop.

The toastmaster's task is to keep the audience in a genial mood and the program moving. Talks should be brief, snappy, and appropriate. Previously planned teamwork is usually an advantage.

PRACTICE

A typical class banquet program might include toasts to the school, to other classes, to such notables as the president of the Board of Education or the Parent-Teachers Association, the principal, the janitor, group advisers, class officers, the youngest member, scholastic stars, literary lights, mathematics "sharks," and any other "high-lights." Plan a mock banquet, appointing a toastmaster, drawing up a program of toasts, and choosing speakers to respond to each. Carry out the program at a later class period. Judge the talks on the score of wittiness, appropriateness, originality, good teamwork, and tact.

Anniversary and Other Occasional Speeches

Examples of the occasional type of speech are the speeches that usually accompany an anniversary, the unveiling of a statue, the presentation of a gift, the dedication of a building or a playground, a holiday, a class day, or a class reunion.

Topics for speeches of this type must be carefully limited, partly to accord with the unavoidable time limit, but even more, to insure interested attention. Only really significant biographical facts about a person who is being honored should

be chosen. It is far better that the speaker should sit down before his audience has had enough than that he should talk on till every one is yawning. Avoid crowding in too many speakers. Decide on a definite time limit and stay within that limit. More occasions of this kind are spoiled by long programs and long speeches than by all other causes.

The organization of material for these occasions will be somewhat more formal than in the after-dinner talk. There must be a clearly defined central idea, announced early, kept before the audience by frequent reminders, and stressed in a final summary. The talk should begin with an incident or an illustration which will immediately interest the hearers and should save for its conclusion a striking fact, an appealing illustration, or a quotation that will grip the audience. The conclusion should be the climax of appeal on the part of the speaker, the climax of interest for the listeners.

"Fine speaking" must be avoided as rigorously as "fine writing," for flowery oratory has far less appeal than has a simple, forthright style. Preparation for such a speech should be almost wholly *oral*. You will recognize a stilted, florid, or insincere phrase more readily when saying it aloud than when merely seeing it on paper.

The occasional use of apt, not too-familiar, quotations carries force. The ability to commit prose or poetry to memory and to recite it understandingly here proves an asset.

Formal speeches should be carefully limited as to topic, should be logical in development, should arouse attention by a striking beginning, and should impress or inspire by an emphatic conclusion. The style should be simple and the manner of delivery sincere.

PRACTICE

Prepare a speech on one of the following topics. Take notes on the speeches made during the practice and use them at the close of the class hour as a basis for criticism of the limitation, organization, beginning, and close of the speeches. After the notes on each speech write your personal comment on the general spirit and interest of the speech. Give these notes and comments to the speaker.

1. The birthday of Washington, Lincoln, Roosevelt, Columbus, or some other great man. A Lincoln program, for instance, might include such topics as his parentage, boyhood, education; his humor, character, personality; early political career, presidential problems; Lincoln as the Preserver of the Union, as the Emancipator, as the Typical American (a summary tribute to the man who was both shrewdly practical and idealistic — the “Yankee” type — who was “self-made,” a pioneer, a believer in the people, a believer in progress, a leader); Lincoln in poetry, story, or drama; tributes of other nations.

2. Arbor Day, Indian Day, Thanksgiving Day, or some other anniversary.

3. Armistice Day, with goodwill for the world as a theme.

4. A class reunion ten years after your graduation.

5. Talks to rouse school spirit and to interest new and old students in some of the outstanding activities of the school.

6. Oral editorials addressed to pupils in the assembly, urging small but important matters of citizenship or needed reform.

7. A national nominating convention. Find out in the civics class or from a civics teacher the customary procedure and arrange a mock convention, appointing special speakers and allowing opportunity for others to engage in debate from the floor.

8. A program arranged by the girls for instructing the rest of the class in improved methods of housekeeping and cooking; a program arranged by the boys on subjects dealing with efficiency in modern business such as cost accounting, quantity production, motion study, the “Taylor System.”¹

¹ Interesting data can be secured from the Taylor Society, New York.

9. Speeches suitable for the unveiling of a statue in the school corridor, the presentation of a picture or other class gift to the school, the opening of a new library room in the school, the dedication of a new building.

10. Speeches for awards of prizes and honors. Let half the class be appointed to confer the prizes or honors, and the other half to receive them.

11. Brief lectures for a sightseeing tour of your own town or city, or of some other place which you are interested in finding out about.

12. Short formal lectures on favorite authors.

13. Talks for an audience granted by some legislative committee or body of the state. Present arguments for or against some proposed bill which will affect the school children or the parents in your community — a change in compulsory school attendance, military training, taxes for schools, daylight saving, consolidated country schools, a longer school day, etc.

14. Make it clear why Burns is a national hero with the Scotch; review the chief points of his life and writings; include in the program readings and class singing of his songs.

XII. LETTER WRITING

There was a time when only the few with wealth and leisure wrote letters. That was before the days of two-cent postage to all parts of the United States and to the British Isles and Canada. In those early days letters were not written in the same form and tone that they are now. Exaggerated and formal courtesies were required in the salutation and the complementary close. Even within the past few years the tone of letters has changed greatly, in keeping with the general change in manners in social life and in recognition of the value of friendliness and courtesy in business relationships. The boy of two generations ago addressed his father as *Honored Sir*. *Dear Dad* would have seemed an impertinence. The business man assumed his most formal and deferential manner. He "remained with the truest esteem, my dear Sir, your humble and obedient servant." It is hard to imagine him in anything but frock coat and silk hat!

The Letter of Friendship

Study examples 1 and 2 on pages 324-326 of letters written to friends. What illustrations can you find in them of interest in the person addressed? What examples can you find of personal news-items that would appeal to the friend? Do these letters show more interest in the person addressed than your own letters? Do they contain more news?

Dover, Mass.

Oct. 3, 19-

Dear Flip,

Well, how does Tech compare with a regular school where there are girls and everything? Do you think Tech would take a wizard like me?

Every day and in every way I am growing smarter and smarter. I drew an 89 - that's almost 90 - in the first history quiz, and I've been so puffed up since that I can hardly live with me! Things do hum here! I'm chairman of the program committee for debating and am on the Y committee for social evenings out at the "little red school house." We still dance the minuet, but we have pie, cheese, coffee, and doughnuts - the best part of the program! The point is that I need suggestions, and you always have them to spare! Do send some! Being a senior isn't exactly a fishing trip!

Continued good luck to you!

Yours always,

Moby

EXAMPLE 2

Backwoods of Maine

The Day after Thanksgiving

Dear Dorothy,

You don't deserve to hear about our Thanksgiving since you refused to share it; but there, it wasn't your fault that the vacation was cut down and the school too far away. At any rate, you ought to know that you are responsible for some gallons — or barrels — of tears shed by Babs and Rusty. They certainly did enjoy a good cry when your letter came. I never saw two girls who could get more solid satisfaction out of a teary half-hour than those two sisters of mine.

As they wrote you, Dad had bought a new closed car and the trip to the farm was a celebration. You should have seen us! Outside was a fifteen-pound turkey with all the fixings in a huge box tied to the running board; inside, Rusty talking such gibberish that mother begged her to stop before she died a laughing death. Then comparative silence, while the girls kept themselves subdued by counting all the horses, cows, dogs, and cats we passed. Now and then an outburst of giggles and stern words from Dad, who said they rattled him about driving — you know New England roads. He and I took turns at the wheel.

Thanksgiving Day the girls weren't allowed out of the house on account of the hunters. The woods were full of them, after their dinners of duck or deer meat. Dad and I took our guns for an hour or so, but it seemed too mean to the girls to stay out all day, especially since you couldn't come, and they kept reminding me that if you had, I wouldn't have gone out at all. Every one plays cards in the country and thinks it wildly exciting, so we played; but pun'kin pie and cider had a greater attraction for us. The pup, which belongs to my aunt and which nobody will discipline, mistook Babs' hat for a turkey and after chewing up the feathers, brought it out, the finished article, to show us what a fine dog he was. How Babs loves that pup!

To-day it is raining, but we shall start for home just the same and arrive in time for the last movie.

Don't forget that you have yet to make your excuses to me.
The girls never let me read the letters you send them.

Sincerely yours,

Bob

A friendly letter should express interest in the affairs of the person to whom it is addressed and should give personal news-items which will appeal to him.

Form in Letters

Certain conventions in letter writing are so well established that conformity to them is considered almost a matter of etiquette. One finds it advantageous to follow the proper form, just as one finds it so to have good table manners. Presumably you are thoroughly familiar with the requirements. They are given here chiefly for review and reference. Before you write the letters suggested in Practice B, pages 329, 330, make sure that you understand all details of placing and punctuation.

There are two patterns of arrangement for the heading and the inside address of letters: the *block* and the *oblique*. The block formation is more compact and a trifle more convenient for typewritten letters, but the two formations are equally good. The pattern chosen should be followed throughout.

BLOCK FORMATION

(*Heading*)

978 Quimby Avenue
Menominee, Mich.
May 15, 19—

(*Inside Address*)

Registrar
University of Michigan
Ann Arbor, Mich.

OBLIQUE OR SLANT FORMATION

(Heading)

800 Watson Street

Ripon, Wisconsin

May 30, 19—

(Inside Address)

Mr. Charles H. Wilbur

600 West Irving Street

Atlanta, Georgia

The inside address is put at the head of a wholly formal business letter and either at the head or at the close of a somewhat less formal letter. In the personal letter the address of the recipient is generally omitted. The name of the state and such words as *Street*, *Avenue*, or *Boulevard* may be abbreviated or spelled out, according to the formality of the letter, or in some cases according to the writer's preference and the size of the paper. Good form requires consistency; that is, abbreviations everywhere they are admissible or no abbreviations at all.

Consistency must be observed in punctuation also, either open or closed punctuation being acceptable, but *not* a combination of the two. *Closed punctuation* is the older form; it requires a comma after each line except the last in both heading and inside address, and a period after the last line. *Open punctuation* omits the marks at the end of the line except where an abbreviation calls for a period. Open punctuation is generally used with the block formation.

The following list of forms for salutation and complimentary close is arranged in the order of formality. The colon (:) is correct after any salutation. Many writers prefer to use the comma in friendly or informal letters.

Salutation

Complimentary Close

Most formal

(To editors in letters written for publication, to persons high in public office, or to official superiors)

Sir :

Respectfully yours,

Strictly business

(Where the correspondent is an entire stranger and where no element of personal interest enters)

Dear Sir :

Very truly yours,

Dear Madam :

Yours very truly,

Gentlemen :

Yours truly,

Conventionally courteous, but not intimate

(For the less formal business letter, the social note, or the ordinary letter of friendship)

My dear Mr. (Mrs., Miss, Dr., Professor, etc.) Flemming,

Very truly yours,

Dear Robert,

Sincerely yours,

My dear Marguerite,

Cordially yours,

These conventions are practiced with the same consistency as other forms of greeting and leave-taking. For the ordinary letter of friendship, the social note, or the informal business letter, the form chosen is practically the same. Fine distinctions in the beginning and the close of letters that are to be neither entirely formal nor really intimate are unnecessary. A boy and a girl well enough acquainted to call each other by given names should address each other in the same natural way in correspondence. There is no more reason for embar-

rassment over a letter beginning *Dear Madge* or *My dear Roland* than over shaking hands or waving good-by. *Friend Madge* is considered poor form; simply *Roland* is rather rude in its abruptness, except for notes that are merely memorandums rather than messages; *My dear Madge Simonds* or *Dear Roland Evans* is more whimsical, but no less familiar, than the conventional address. For the complimentary close, most people consciously or unconsciously adopt some form which seems to them convenient for most occasions and stick to it rather regularly.

PRACTICE A

Bring to class five headings and addresses and call on members of the class to go to the board and write them at your dictation in both the block and the oblique style. Remember that only one style of punctuation may be used in a given letter, either open or closed, not a combination.

PRACTICE B

Write as many of the letters suggested here as your teacher directs. If any of the exercises can be written as real letters to be sent to friends or acquaintances in whom the whole class is interested, they will be more interesting than those written merely as exercises. Exchange letters and form groups to read and to make constructive criticisms of the letters. Select the most interesting letter to read aloud to the class, commenting on it orally. Does it indicate friendly interest in the person to whom it is addressed? Does it give interesting news of home? Does it make use of common or unusual experiences as news material?

1. Write a letter to a classmate who is ill or has had to leave school for some reason. Give the news which, so far as you are able to judge, will be of personal interest to this particular pupil.

2. Write a letter to some graduate of the school who has entered college, technical institute, or normal school. Besides giving careful attention to the selection of news, inquire about his school activities and ask for suggestions which may be useful in planning high-school programs.

3. Write a letter to a former teacher of whose interest you are assured, telling about your high-school course this year and inquiring about the teacher's work.

4. Write to a friend who is visiting or traveling or has moved out of town, giving him news of his former comrades, including yourself. Show your interest in his new surroundings.

5. Write a letter to some other member of your English class, telling of the most interesting experiences of your last vacation. Plan this exchange so that every member of the class will receive one such letter. As a second exercise answer the letter you receive.

6. Write to some member of your own family, giving in the jolliest and most interesting way possible some of the new ideas you have picked up in your studies during the year. Mail these letters from the school, without telling your family about them in advance.

7. Write to some out-of-town relative, telling him the most interesting news of the family.

8. Write to renew the acquaintance of a friend whom you knew in the grades, but whom you have lost track of in your later school experiences. If you know how to reach this friend, make the letter a real one, to be posted; if not, write it as a class problem.

Special Letters

Letters of congratulation, condolence, apology, regret, all present problems the solution of which depends upon the particular situation and people involved. Simplicity and genuineness of feeling are especially important, since the tone of social notes is often even more significant than their actual message.

Read the letters which follow and decide if they are suited to the situations for which they were intended. Why?

EXAMPLE 3

This is a letter of thanks from a five-year-old boy. Is it genuine?

Dear Uncle Rob,

Thank you for the candy. I wish I had more. I ate half the box the day I got it and hope Christmas comes again soon.

Your friend,
Courtney

P. S. When are you coming up to see us? We are all well.

EXAMPLE 4

Here is a letter of thanks from a high-school girl. Imagine that you are Aunt Betty and criticise it.

North Deventer, New York
December 28, 19—

Dear Aunt Betty,

Thanks just loads for the book of sailors' songs that you sent me for Christmas. I have already tried many of them on the piano. It is heaps of fun to sing them — they have so much swing to them.

I do hope you had a Merry Christmas and will have a Happy New Year. A while ago everybody was predicting a very severe winter with plenty of snow, but I don't see it yet. I will admit it is cold. The thermometer, which is on the south side of the house and is out of the wind, has been down to eight above zero, but we have had only two inches of snow at the most. What's the use of skiis, snowshoes, and toboggans? I'm planning to complain to the weather bureau.

If mother goes to the city next week, she may take me with her. Till then, lots of letter-love.

Margaret Shepard

EXAMPLE 5

This is another letter of thanks. What do you think of it?

2968 Blank Ave.,
Columbus, Mo.,
September 26, 19—

Dear Mary,

How thoughtful of you to send me the souvenir pictures of camp fun. I especially appreciate them since a villainous cold kept me away from that picnic. "The blurred reminders of summer recreation," as you call them, are rather good, I think, and will keep pleasant memories from growing hazy. My only complaint is that I missed your face, but Rupert K. sent me two snapshots which supplied that lack.

How are things going for you? Our school numbers nearly two thousand, and the spirit seems fine. I hope your year will be a pleasant one.

Cordially yours,
Herbert Maxwell

EXAMPLE 6

This is a letter asking a favor. If you were Kenneth, would you grant the favor?

Fayette, Ohio, Feb. 7, 19—

Dear Kenneth,

When I first came to the Fayette school, Fenton Rogers spared no pains in showing me about and taking me into his circle of friends. Now he is coming to your school, and I want you to help me repay him — for old time's sake. Anything you can do to get him into the best activities and to make him feel at home quickly, I shall count as a personal favor to me. Besides, you'll very quickly recognize him as the kind that fits and you'll be glad that I sent you a new friend.

Your old pal,
Joe Clarke

It is a wise plan to learn to criticize one's own letters, since, in social life as well as in business, success often hinges upon the appearance of a letter, its adequacy, and its tone. Examine the following letters to see what changes would be necessary to make them satisfactory. All need revision.

EXAMPLE 7

This gives thanks for an entertainment. How will Mrs. Blair feel?

Henderson College,
Henderson, Ohio,
April 12, 19—

Dear Mrs. Blair :

Thank you very much for the visit I had in your home during the Easter holidays. I caught my train with no difficulty and reached college about eight o'clock.

Yours very sincerely,
Edith Webster

EXAMPLE 8

Read this letter of acceptance. How eager would you be to have such a guest?

Newtown, Illinois
November 10, 19—

Dear Jack :

Please tell your mother that I am going to accept her invitation for Thanksgiving. I had hoped to go to the university football game in Chicago, but that plan has fallen through. There are some fellows whom you can't count on to keep their word. I may not be very good company, for I am too much disappointed to care what I do with the holidays. Here's hoping for better luck next year.

Yours truly,
Edward Renwick

EXAMPLE 9

2/9/19—

Dear Sir :

Kindly send a delegate to the Inter. H. S. Short Story League being formed by the Pine Hill H. S. on Feb. 26, at 4 P.M. in the aforesaid school. Also please notify Miss Alding, if you accept or refuse our proposal.

Yours truly,

S. Blank

Chairman of Org. Committee

EXAMPLE 10

What is wrong with this letter of greeting? What would this correspondent write if he were sending a real present instead of a blotter? Typographically and structurally it is entirely satisfactory.

FORESTER and BEEBE

BUFFALO, NEW YORK

January 1, 19—

Oswald Seegar, Representative

Mr. E. S. Whittemore

11 Cedar Street

Rochester, New York

My dear Mr. Whittemore :

In behalf of Forester and Beebe, whose interests it is my privilege to represent in our great state, I welcome this opportunity to extend to you my heartiest greetings for unbounded success and achievement during this the premier year of a new decade of the twentieth century, upon which our barks of fortune have just been launched.

As a handy reminder to help you tabulate any important events encompassed within the 365 days of the new year, I am hoping you

may find of service our calendar blotters, one of which will be sent you each month.

With sincerest appreciation for the many courtesies shown me during the year just completed in my visits to your office, I am

Cordially yours,
Oswald Seegar

PRACTICE

Groups should be chosen for reading and criticizing the letters written in the following assignments. Read in class the letters considered by each group to be most satisfactory in tone.

1. Arrange for an exchange of letters with a group of young pupils of eighth-grade or ninth-grade age. Take as your central topic reasons why they should remain in school at least until graduation from senior high school. Make the picture of school life as attractive as you can, give as many practical arguments as possible, and make any of the helpful suggestions which you wish some one had taken time to give you before you entered high school. In tone the letter should be simple and direct, but not too fatherly or motherly. Remember the song of the Little Elfman: "I'm quite as big for me," said he, "as you are big for you!"

2. Write to some imaginary former teacher, or to one of your present teachers who wishes such a letter, comment on her methods of conducting her courses, and suggest modifications which might improve the course. Don't gush; don't be a grouch. Simply remember that your teachers wish to make their work valuable to the class as a whole and helpful to the individual as well, and that it is possible for a critic to be both candid and courteous.

3. Some material lent you for debate has been lost or injured. Write explaining the misfortune, and inquiring what you can do to make good the loss.

4. Write to the principal or to your group adviser for permission to drop some subject which is required in this year's course. Give your reasons and explain how you plan to make this work up in time to graduate.

5. Illness or some other unavoidable obstacle will keep you away from a debate, entertainment, or class program in which you were to have an important part. Write to the teacher or chairman in charge, explaining why you must be excused and suggesting some one who can fill your place.

6. You were unable either to keep an appointment or to notify the other person concerned. Explain the reasons and express your regret. Remember that you have committed a serious social offense.

7. You have been dropped from team, class, or school because of poor scholarship. You feel that there were extenuating circumstances, or at least that you can make good now that you realize your obligation. Write a petition for reinstatement.

8. Write notes to accompany a gift to a classmate, to an older friend, to a child.

9. Write notes thanking a classmate, an older friend, and a child for gifts.

10. A youngster on whom you are not certain you can depend has asked for the loan of some rather expensive athletic equipment. Write a refusal to his request. It may do him good to guess your reason if you can make him do so without offending him.

11. An organization, membership in which is an honor, has asked you to join, but there are reasons why this is impossible. Write expressing regret, giving your reasons if you are at liberty to do so, and so wording your refusal that you will keep the opportunity open.

12. A classmate has asked you to help in the preparation of work in a way that would violate the school's standards of honor or your individual sense of right. Write your refusal, asking him to report himself to the school council, if your school has an honor system which requires of students a pledge of this sort. Try to be definite, but helpful rather than priggish.

13. A classmate has asked to borrow for review some book or class notes which it was his business to provide for himself and which you cannot spare just now. Refuse the request, suggesting some other way out of his dilemma if you can.

14. A chum has come out first in some contest in which you also competed. Write your congratulations.

15. A college friend has won his freshman numerals. Congratulate him.

16. A friend has won scholastic honors. Congratulate him.
17. A friend has lost for the school a contest which he had set his heart on winning. Write condolence.
18. Because of illness, a classmate of yours will be unable to graduate with the class. Write expressing sympathy.
19. Write a letter of introduction for a real or imaginary younger brother or sister who is entering a school which you formerly attended.

Corresponding with Other Schools

Arrangements can often be made for correspondence with other schools through teachers, principals, or superintendents. Your preliminary letter of inquiry should state the size and the grade of your class, with the name of your principal or the teacher in whose care the letters are to be sent.

An exchange of correspondence with pupils of foreign countries is still more interesting. Arrangements may be made through the American Junior Red Cross, National Headquarters, Washington, D. C.

Read the examples of letters given here to notice the kind of material they contain. Do you think they would have interest for their readers? Why?

EXAMPLE II

Binford School

Richmond, Virginia,

November 7, 19—

Dear Friends:

Your folio with letters, pictures, stamps, and pressed flowers was received several weeks ago, and all our class thank you for sending them. We liked especially the pictures of your canals, lakes, boats, and Dutch farmhouses.

You asked about traffic in America. The vehicles we use are about the same as are used in your country: electric cars, bicycles, wagons, motor cars, and so forth. On every corner where the

traffic is congested there is a policeman to regulate it. He stands in the middle of the street and holds back for a few minutes all vehicles moving forward in either direction while foot passengers have a chance to cross the street. Then he holds back foot passengers for a while and lets vehicles pass, sometimes north and south, sometimes east and west. In this way accidents are prevented. We also have motorcycle policemen, who see that people do not drive too fast. Twenty miles an hour is the speed limit within the city. We use about the same kinds of motorcycles that you do.

You told us of the lapwing and how you hunt its eggs. We shall tell you about the mocking bird. It not only has a very sweet song of its own, but it also imitates the songs of other birds. It is about ten inches long and is white and gray. The wings and tail are nearly black with white markings. Its favorite habitat is the roadside, the meadow, or the garden, but rarely the woods. Its nest is built near the ground and is made of twigs, leaves, grass, cotton, and soft roots. The eggs are a pale greenish blue, spotted with white or brown. It sings its sweetest song to its mate on moonlight nights in spring and early summer.

Your idea of the way our fruit trees are planted is wrong. We plant them in orchards behind our houses and on the sides of mountains. Some of the large apple orchards in Virginia occupy the whole side of a mountain, and apples that grow in them are shipped to all parts of the United States and to some foreign countries. The heather does not grow in our country. The bees gather their honey from other flowers, such as clover and the blossoms of fruit trees.

Our camp life is very much like yours. Some of us go to camp for the whole summer, while others take week-end trips. The first thing in the morning in camp is to take a dip in the river or lake and then to cook breakfast. After breakfast we clean the dishes and plan what we are going to have for dinner. We then take hikes, go fishing and boating, and play games. At night we sleep on army cots in tents.

In answer to your question about our swimming and fishing, we reply emphatically that we are fond of swimming here in Richmond. Most boys and many girls learn to swim. In July of every year a water carnival is held. This includes races for both grown people

and children, and all who wish to do so may enter the contest. Prizes are given to the best swimmers. Very little fishing is done in Richmond, since it is too far from the coast.

Again we wish to express our appreciation of the things you sent us. We always enjoy your letters.

Your friends,

The English Pupils of Binford School

EXAMPLE 12

The next theme is taken from a portfolio prepared by a Kansas high school, for exchange with a school in a foreign country. The portfolio bears the school initials in very attractive lettering. Most of the themes are about school life and popular American holidays. There are many interesting pictures and drawings. Each theme really forms part of a very long letter from these American boys and girls.

STUDENT PARTICIPATION IN SCHOOL GOVERNMENT

Perhaps you would be interested in our class meetings. These meetings are held every Tuesday during the regular hour for assembly. Each class has a room of its own. At the first of these meetings each term we elect a president, a vice-president, a secretary, and a treasurer. If a class wishes to have class rings or pins or to plan a party or a play or any other class activity, the question is discussed by all who are interested.

The president has charge of the meetings. The secretary keeps a written account of all that goes on. The treasurer has charge of all funds. A teacher is elected as sponsor to look after each class, but she has nothing to do with the meetings except to keep order and take the roll. The roll is called the same as in other classes. If it were not, some of the students would get hungry and probably go home for dinner instead of staying for class meetings!

At the first class meeting of each term we elect two members for the Student Council. This council consists of a president, a secre-

tary, a treasurer, and two members from each of the three upper classes; that is, sophomore, junior, and senior classes. The president of the Student Council is chosen from the senior class. Two faculty members in the Student Council are selected by the principal. This Student Council has power to carry on all student business. It decides whether or not the school can have literary societies, debates, orations, or any other school activities. It may also take in hand any misconduct of students such as fighting or missing classes. Most of the important decisions have to be approved by the principal of the school, but he, as a rule, does approve the action of the Student Council.

After a question is decided upon by the Student Council, it usually has to be voted on by the student body. The student body includes of course the entire number of students in the school. The president of the Council takes charge of all assemblies when a question is to have the vote of the student body.

You see that we rule many of our own actions. This is only carrying out our principles of national democracy. As our nation is a government "of the people, by the people, for the people," so our school is a self-governing body.

PRACTICE

Exercises 1-3 of the following practice should be done by the entire class. For Exercises 4-10 the class should separate into smaller groups, each of which should assume responsibility for one part of the project.

1. Make a list of all the items of news and information contained in letter 11, pages 337-339. Check those which you think would be most interesting to the readers.

2. Make a similar list of everything in your own community which you think might be of interest (a) to schools in other sections of our own country, (b) to schools in other countries. Remember that the very things which seem commonplace to you may be the items of greatest importance to friends not familiar with your community. Boys and girls of other places will be interested in two things: learning of ways in which

you are like them — your amusements, your work or your study — and learning of the ways in which your environment differs from theirs. You will write best of the things you know well. If you live in the Catskill Mountains, it will be better to write foreign students about the Catskills, and leave a description of the Rocky Mountains to young people living there. If you live in a prairie state and have never seen the ocean, you will write more entertainingly of the prairie than of the seashore.

3. Combine in class the lists of subjects suggested by various members and check those which all agree will probably have interest for the pupils to whom you wish to write. Let each pupil write a thoroughly interesting letter, choosing from the list the particular subject on which he is best informed. As the letters are read aloud, select the most interesting letter. Select also the most interesting parts from each letter to be revised and combined in a class letter.

4. Bring in appropriate illustrations, and decide on the snapshots, postcards, clippings, and designs to be used in the portfolio.

5. Make out a list of popular American holidays, and divide these into two classes: (*a*) the ones which are popular the world over or in some other country, (*b*) the ones which are typically American (Thanksgiving, Memorial Day, the Fourth of July, etc.). Discuss in class the difference in the way these holidays should be explained to foreign students. Assign one holiday from each group to every pupil. After the letters are written, compare, select, and combine the best selections.

6. Decide in class on a list of great American heroes, and write letters explaining why we honor these particular men and women.

7. Collect any interesting facts you can about American postage stamps, and prepare a letter for one section of a portfolio with illustrations which would be of interest to foreign stamp collectors.

8. Make a list of American sports, and write letters showing what makes them enjoyable.

9. Make a list of the most popular American writers, both past and present, and write letters about them and their writings.

10. Write letters describing a typical school day, each member of the group taking one part, and making the details so vivid that the correspondent will feel that he has visited the school.

11. Select books containing letters by well-known writers, such as Stevenson and Keats, and study them in order to discover their excellence. What qualities do they have that your letters lack?

Social Notes

In spite of the increasing popularity of the telephoning of invitations, acceptances, and regrets, there are many occasions where social notes, both formal and informal, are necessary. These notes are engraved or written; they are rarely printed.

Read the following notes and be prepared to comment on the degree of formality of each, its evident purpose, and its success in accomplishing that purpose:

EXAMPLE 13

Bells and Buskins
takes pleasure in inviting
Mr. and Mrs. J. W. Carson
to a performance of "If I Were King"
on Wednesday evening, March the third,
at eight o'clock
in the Maxwell Auditorium

EXAMPLE 14

*The Class of Nineteen Hundred and Twenty Seven
request the pleasure of your company
on Monday evening, December the fourth
at eight thirty
Dancing Gymnasium*

EXAMPLE 15

Mr. James Prescott
accepts with pleasure
the kind invitation of
the Class of Nineteen Hundred and Twenty-Nine
for Monday evening, December the fourth,
at eight-thirty.
2926 Amsterdam Avenue
Thursday, December the first

EXAMPLE 16

Miss Eleanor Wescott regrets that illness will prevent her acceptance of the kind invitation of the Class of Nineteen Hundred and Thirty for Monday evening, December fourth.

1416 Shore Road
November twenty-sixth

EXAMPLE 17

My dear Mrs. Kennedy:

Mr. Stoddard and I are planning to entertain a number of our friends at dinner on Friday, November the sixteenth, at seven o'clock. May we have the pleasure of numbering you and Mr. Kennedy among our guests?

449 Denton Street
November the fifth

Sincerely yours,
Isabel Stoddard

EXAMPLE 18

Dear Mrs. Stoddard,

Mr. Kennedy and I sincerely regret that owing to a previous engagement we shall be unable to accept your kind invitation for Friday, the sixteenth. We know what a delightful evening we shall miss, and we appreciate your including us among the invited guests.

760 Ardmour Street
November the eighth

Very sincerely yours,
Florence Kennedy

EXAMPLE 19

My dear Mrs. George:

Father wishes me to extend an invitation to you and Mr. George to dine with us on Friday, September the tenth, at seven-thirty. We look forward with a great deal of pleasure to an evening's visit with you.

46 Hawthorne Road
September the second

Cordially yours,
Janet Fuller

Although the convenience of telephoning invitations and replies has cut down the number of occasions for writing notes, there is still frequent need for the written form.

Formal invitations are used but little except for functions to which engraved cards are issued. They are written in the third person and are definite as to place as well as time. The reply should also be in the third person and should repeat the wording of the invitation. (See examples 15 and 16.) An acceptance repeats the date, the hour, and the place. In regrets the hour and the place are frequently omitted, since they cease to be important. Courtesy demands that all invitations except those to church weddings and formal receptions be answered. Be very prompt in all such matters.

Less formal invitations and replies, such as notes 17 and 18, must be adapted in their tone to the circumstances and to the person addressed — age, position, length of acquaintance, and warmth of friendship. Prompt replies to informal invitations are required by both courtesy and consideration.

The very brevity of social notes, both formal and informal, tends to increase the impression their appearance makes upon the recipient. The utmost care should be given to wording, handwriting, spacing, margins, and all other details. The formal note in the third person is especially difficult to write attractively, or even presentably, unless it is grouped in a solid block, as in example 16.

A social note and the reply should be brief, explicit, and appropriate to the occasion and to the person addressed.

PRACTICE

Write as many of the following notes as your teacher assigns, and exchange these in class for written criticisms or replies :

1. Write a note asking some one to act as chaperon for a social function, or as patroness for a club.
2. Write a friend, asking him to serve on a committee of ushers for a school entertainment.
3. Write a girl, asking her to help serve at a banquet.
4. Thank your hosts for entertainment at a recent out-of-town game, debate, or other contest.
5. A college near by has entertained you as an usher at a big varsity football game. Write your thanks to the chairman in charge.
6. You are unable to serve as waitress or usher at a party or entertainment. Write your regrets.
7. A friend has sent you tickets for a game, concert, or other entertainment. Write your thanks.
8. You are invited to a small informal party. Write an acceptance.
9. You are invited to a formal dinner. Write acceptance or regrets.
10. Write an informal invitation to a new student to join your group at the lunch hour. Be explicit as to time and place of meeting and explain courteously the hour at which you must leave him for study or class.
11. It is necessary to withdraw your acceptance of an invitation. Write a graceful, courteous note giving your reason.
12. Circumstances make it impossible for you to entertain friends whom you have invited to dinner, a week-end party, or the theater. Write a note of sincere regret, giving your reason for withdrawing your invitation.

Business Letters

How many of the following machine-made expressions have you seen before? Add to the list any others you may have seen, and label them all: *To be Avoided*.

Threadbare Expressions

favor with a reply	the same	herewith
your favor of	in reply to yours of the	regret to advise
the 10th inst.	fifteenth	at your earliest convenience
tender my services	under separate cover	as per your request
hoping my application	yours at hand	contents noted
may receive favorable consideration	thanking you in advance	at a loss to understand

beg to state	desire to tender our	I am informed that
beg to advise	thanks	you have a vacancy
permit me to extend	we are sending same	beg to say
beg to remain	hearty felicitations	and oblige
favor of recent date		

Read the following examples of business letters, comparing them in tone with the friendly letters and social notes previously quoted. Remember that being businesslike does not mean being discourteous or curt. What is the object of tabulating the items in some of the letters?

EXAMPLE 20

Why is example 21, given in typewriter type on the next page, better than the following answer to an advertisement, both of which are given below?

The Advertisement

YOUNG MAN as general office assistant ; must be intelligent, ambitious and not afraid of hard work ; state experience and salary. Reply R 533 Times.

The Answer

639 Oak Street
Brooklyn, N. Y.
June 19, 19—

R 533 Times-Mirror
New York, N. Y.

Sir :

I am about to graduate from high school and am looking for work. It has always seemed to me that I should enjoy office work more than any other kind. If you will send me your address, I shall be very glad to call and tell you more about myself. I am sure that you will find me a satisfactory applicant.

Yours truly,
Roy H. Anderson

EXAMPLE 21

4058 Chestnut St.
Philadelphia, Pa.
May 19, 19—

Employment Manager XYZ Co.
Philadelphia

Dear Sir:

My vocational adviser has suggested that I might be fitted into some minor position in your offices during the summer, when regular workers are absent on their vacations.

I am seventeen and expect to complete my high-school course in June. In addition to a general course, I have taken the major commercial subjects, in which I have an average grade of over 90 per cent. I am an accurate stenographer and have frequently been sent by our school to offices needing extra Saturday workers.

I intended to enter the Wharton School of Business in the fall, and as I must earn part of my own expenses, I should be glad to find a summer position with some firm which could give me part-time work during the next school year.

The following people are willing to answer questions about my study and work:

Mr. T. O. Shaw, Head of Commercial Department,
B—— High School

Mr. S. A. Tait, Superintendent of Moody, Kaufmann,
& Co., West Philadelphia

If you can spare me the time for an interview, I will call next Saturday morning.

Yours truly,

Thomas A. Lane

EXAMPLE 22

Here is a letter of recommendation :

3010 Hamilton Street
Philadelphia, Pa.
May 19, 19—

Employment Manager, XYZ Co.
Philadelphia, Pa.

Dear Sir :

Thomas N. Lane, who has at my suggestion written to you in regard to a summer position, is a boy of excellent ability. You will find him intelligent, earnest, and faithful. He has shown initiative and industry in helping himself through school during the past three years. If you have work to offer him for this summer and part-time employment for the coming year, I am confident that you will be satisfied with both his services and his personality.

Yours very truly,
Walter S. Elton

EXAMPLE 23

The following is a contract letter :

The High School,
Cedar Circle, Ia.,
September 10, 19—

Mr. Conrad Hinckley,
Manager, Freshman Basket-ball Team,
Cornell College, Cornell, Ia.

Dear Mr. Hinckley :

Our team accepts the challenge of the Cornell Freshman Basket-ball Team and agrees to your terms :

1. There are to be two games, the first at Cornell, December 3 ; the second at Cedar Circle the third week in January.
2. All expenses are to be taken from cash receipts for the game ; expenses of visiting team guaranteed.
3. The balance of the cash receipts are to be equally divided between the teams.

4. The referee is to be furnished by the home team and approved in advance by the captains of both teams.

Yours truly,

Karl Barnes

Manager Basket-ball Team

EXAMPLE 24

This is a typical form of an order :

Camp Wannasink,
Port Austin, Michigan,
July 16, 19—

Arbuckle & Lens,
752 South Street,
Pontiac, Michigan.

Sirs :

Please send the following goods by express, charges C.O.D. :

25 lbs. Sugar	@ .06	\$1.50
20 lbs. Rice	.08	1.60
20 cans Williams' Baked Beans	.10	2.00
15 pkgs. Crimbles Toasties	.10	1.50
30 boxes Salted Crackers	.14	4.20
		<u>\$10.80</u>

My check for ten dollars and eighty cents (\$10.80) is inclosed.

Yours truly,

Richard S. Whitfield

EXAMPLE 25

Here is the same order arranged in a solid block instead of in a column. If you were a busy merchant, which order would you fill first?

Please send the following goods by express, charges C.O.D. :
25 lbs. Sugar @ .06 \$1.50, 20 lbs. Rice .08 \$1.60, 20 cans Williams' Baked Beans .10 \$2.00, 15 pkg. Crimbles Toasties .10 \$1.50, 30 boxes Salted Crackers .14 \$4.20—total \$10.80. My check for ten dollars and eighty cents (\$10.80) is inclosed.

EXAMPLE 26

The following form shows an acknowledgment :

Arbuckle & Lens
752 South Street
Pontiac, Michigan
July 17, 19—

Mr. Richard S. Whitfield
Camp Wannasink,
Port Austin, Michigan

Dear Sir :

Your order of July 16 has been received. We are to-day shipping the goods by express. They should reach you by July 19 at the latest.

Yours very truly,
Arbuckle & Lens,
by John C. Williams, Manager

.

EXAMPLE 27

This is a complaint :

1508 North 15 Street
Philadelphia, Pa.
February 20, 19—

John Huneker Company
Philadelphia, Pa.

Sirs :

On Saturday, February 13, I bought a pair of tan pumps, two strap, size $5\frac{1}{2}$ B, paying for them by check for \$7.75. Other goods which I ordered on that day, for which also I paid by check, have been delivered, but the pumps have not reached me. Will you please investigate and hasten the delivery?

Yours truly,
(Miss) Margaret Craig

EXAMPLE 28

Here is a request for adjustment :

1958 Water St.,
Wichita, Kans.,
March 23, 19—

National Supply Service,
Boy Hikers of America,
200 Fifth Avenue, New York.

Gentlemen :

On March 1 I sent you an order of which I am inclosing a copy. The articles were received promptly, but in place of Army Shelter Tent #1422-B, with poles and pegs, you sent us #1422, without poles. Our band of scouts is planning to start on a long hike on April 17, and the boys who need these tent fixtures to complete their equipment will be greatly disappointed if they do not reach us before that time. A check to cover the total amount was inclosed in the order letter.

(Copy of order sent March 1)

8	#541 Waterproof Camp Blanket @ 2.25		\$18.00
8	#1334 All Wool Khaki Camp Blanket @ 7.50		60.00
8	#1466 Boy Hiker Official Canteen @ 3.40		27.20
8	#1001 Upton Mess Kit @ 1.75		14.00
4	#1422-B New Army Shelter Tent, with poles @ 3.25		13.00
	Total		\$132.20

Yours very truly,
Owen A. Seelig

EXAMPLE 29

The following is a letter making adjustment :

Dear Sir :

We are sending you another piece of cut-glass by special messenger.

We sincerely regret that you should have been inconvenienced by carelessness on our part. Since your purchase order indicates

that this piece of cut-glass was to be sent as a present, we can understand exactly how you felt about this unfortunate occurrence.

While our packing and delivery methods are as careful and as modern as we can possibly make them, such unfortunate accidents will sometimes occur in spite of precautions.

When you receive the new piece of cut-glass which we are sending, please make whatever disposition you wish of the broken piece.

Very truly yours,

EXAMPLE 30

This is a letter of inquiry :

Warren, Minnesota,
March 12, 19—

Stumpp and Walter,
30 Barclay Street,
New York City.

Sirs :

I should be grateful for your advice in regard to perennials or annuals suitable for the following location. My attempts to produce a succession of blooms have been unsuccessful.

Location 1. Moist, clayey soil, northern slope of bank, little sunshine.

Location 2. Porous soil, always dry, along wire fence.

Location 3. Well fertilized border, south side of house, constant exposure to sun, bed four feet wide.

Perhaps you will be so good as to suggest treatment of the soil which will result in improvement.

Yours very truly,
Thomas F. Norton

EXAMPLE 31

Do you think this is an appealing dun?

Dear Mr. B———— :

Must we insist? We don't think so.

But this is usually the insisting point in the series of letters we have *not* written to you.

Yours we still believe is not that kind of account. So we are asking you again — we don't wish to insist.

Very truly yours,

EXAMPLE 32

The following letter is almost exactly as long as the "appealing dun." Which is more likely to produce results and *keep the customer?*

Dear Mr. B————:

We have sent you two statements of your account with us and you have paid no attention to them. Our lawyer's office is too convenient to yours for it to be quite safe for you to continue to ignore us. You may expect us to send him soon.

Very truly yours,

Wilson and Jones, Inc.

Examples 33-36 form a series of business letters.

EXAMPLE 33

ARDMOUR AND BELKNAP

FULTON SQUARE

NEW YORK CITY

August 19, 19—

Mrs. T. L. Hart

Keswick, New Jersey

Dear Madam:

Since our delivery service does not extend to Keswick, New Jersey, we are holding the goods which you ordered in our upholstery department on August 14. If we should send them by parcel post, C.O.D., as you asked, there would be a charge for the collection of the amount due. It will be better for you to send a check, upon receipt of which we will forward the goods at once.

Yours very truly,

Ardmour and Belknap

FM: SB

EXAMPLE 34

Keswick, New Jersey,
August 20, 19—.

Ardmour and Belknap,
Fulton Square,
New York City.

Sirs:

To-day, seven days after purchasing poplin and cretonne in your upholstery department, I have received a letter telling me what of course I knew — that the United States Post Office charges a small sum for delivering goods C.O.D. I wish very much that you had carried out my request. If you had done so, I should probably have received on August 17 the goods ordered on August 14. Now I cannot hope for their delivery before August 25, eleven days after the purchase was made.

I inclose check as you suggest, though since you do not name the amount due and since I cannot recall it exactly, I can only guess how much I owe. I am writing a check for \$7.50, more than enough, I believe. Please send the goods at once.

Yours truly,

Margaret C. Hart
(Mrs. T. L. Hart)

EXAMPLE 35

ARDMOUR AND BELKNAP

FULTON SQUARE

NEW YORK CITY

August 22, 19—

Mrs. T. L. Hart
Keswick, New Jersey

Dear Madam:

Please accept our sincere apologies for the inconvenience connected with your purchase of material in our store recently. In view of the circumstances, we ask your indulgence while we explain.

The cretonne and poplin you selected were returned to stock before the patterns and the amounts desired had been noted.

Rather than delay you longer, we are sending you material as near to your selection as we can determine.

In the event that it does not meet your requirements, we shall be glad to have you return it to us for credit. Then, if you will kindly give us a detailed description of the material you desire, we shall be more than pleased to fill your order correctly.

We fully realize the annoyance you have experienced in this instance, but we should appreciate another opportunity to prove to you the usual standard of Ardmour & Belknap service, which has been a feature of our store for many years.

Accept our assurance of every effort to conclude this purchase to your entire satisfaction.

Yours very truly,

Ardmour & Belknap

CL : RN

EXAMPLE 36

Keswick, New Jersey,

August 24, 19—.

Ardmour & Belknap,
Fulton Square,
New York City.

Sirs :

Thank you for your efforts to straighten out the tangled order. One piece of goods — the poplin — is right, but the number of yards is far too great. The cretonne is wrong in pattern, coloring, quality, and quantity. I think you had better simply send credit for the entire amount. As I am returning to the city in just about a week, it is not worth while for me to try to make a fresh purchase by mail. I can do so more easily at the counter. I am sending both pieces of goods by insured mail.

The experience has been trying, but I have dealt with Ardmour & Belknap too many years to believe it representative. In fact I think I have never before had anything but excellent service. Your apology helped me to use my reason where emotion was the natural reaction !

Yours very truly,

Margaret C. Hart

(Mrs. T. L. Hart)

Business letters should be direct, explicit, and courteous. Details of order, contract, addresses, etc., should be itemized to make reference to them easy.

PRACTICE

Write as many of the following letters as your teacher assigns, and exchange them in class for oral or written criticism. Some of these may be dictated orally by members of the class to the rest.

1. As manager of one of the athletic teams, write a letter asking for a game with a neighboring school. Be definite as to terms, place, and available dates.
2. Write a letter to the manager, accepting or rejecting an invitation for your team to play with another school.
3. Write a letter accepting provisionally an invitation for a game. Be specific as to modifications you desire in the terms proposed.
4. Write a letter of application for a part-time or vacation position which you have seen advertised. Give references; state experience or qualifications.
5. Write asking what your chance will be, on graduation from high school, of entering a certain business in which you are interested. State preparation; give references.
6. The employment manager of the firm to which you have written your letter of inquiry (either 4 or 5) has replied that there is at present no opening, but that it may be worth while for you to inquire again, from time to time. Write a follow-up letter to be sent six weeks later.
7. Write a form letter to be sent to alumni and business men, soliciting subscriptions for your school paper.
8. Some one has sent in a subscription to the school paper inclosing a money order for the amount of last year's subscription, which has since been increased. Send a bill for the balance, writing a courteous explanation of the necessity of increase.
9. Write a form letter soliciting advertisements for your school paper.
10. Write follow-up letters for 7 and 8.
11. Write a form letter soliciting patronage for some school entertainment.

12. A complaint concerning some news-item or the manner in which some advertisement has been printed has reached you. Write a letter explaining and expressing regret.

13. Write a letter asking payment for some advertisement published in the school paper.

14. Write a letter telling briefly of the policy of the school magazine for the coming year, and soliciting advance subscriptions or renewals.

15. Write a form letter to be sent to all subscribers who have not yet paid for subscriptions to the school paper.

16. A book or some athletic equipment which you have ordered from a mail order house has failed to reach you when promised. Write asking why.

17. You have found that a Christmas gift sent by express to a friend failed to arrive. Write to the express company, putting in a claim for the value of the gift.

18. A parcel has reached you, by either parcel post or express, from which some of the contents is missing. Write to the shipper, putting in a claim for shortage.

19. Write requesting an interview with the business manager of a local paper, or with some other business man, to get advice about financing a school publication or some other school project.

20. Write for material on a subject the class wishes to debate.

21. Write a letter inquiring about class pennants, pins, programs, or invitations.

22. Acknowledge the receipt of the order sent in 20, expressing the satisfaction of the class.

23. Write to a teacher or a business acquaintance asking for permission to use his name as reference in applying for positions.

24. Write a letter of resignation from some school office.

25. Write to a city Chamber of Commerce, or to a transcontinental railway company, asking for free descriptive literature about the city or about scenic railway routes. (Addresses can be found in magazine advertisements.)

26. Write a letter to the street railway company of your city asking for more adequate service for high-school pupils during rush hours of travel to and from school. Make the passenger agent feel that better service will be appreciated and will be of financial benefit to the company.

XIII. READING AND REPORTING

Whether you are working on a project that will occupy you for several days or weeks or preparing a daily assignment, you must first meet a reading problem. Many pupils waste time reading their textbooks over and over without selecting the important points and recognizing the essential relationships of the ideas presented. For example, the following summary of the work of the Constitutional Convention, condensed as it is, can be still further summarized as a basis not merely for reciting, or saying it over in class, but for permanent understanding of the problem there solved.

THE CONSTITUTIONAL CONVENTION (1786-1787)

Since Congress could not rouse the states to action, several public men suggested a special constitutional convention. A meeting of delegates from five states at Annapolis (September, 1786) proposed that a general convention meet in Philadelphia to prepare amendments to the Articles of Confederation. Under this unofficial call some of the states began to elect delegates, and Congress then reluctantly issued a formal call for a convention "for the sole and express purpose of revising the Articles of Confederation and reporting to Congress and the several legislatures such alterations and provisions therein as shall, when agreed to in Congress and confirmed by the states, render the federal constitution adequate to the exigencies of government and the preservation of the union." Eleven of the states responded promptly by choosing delegates. New Hampshire came in late, and Rhode Island paid no attention to the Convention.

The Convention met in Philadelphia in May, 1787, and chose Washington to be its president. May 30, the Convention agreed as

its first formal resolution: "That a national government ought to be established, consisting of a supreme legislative, executive, and judiciary." This meant that the Convention did not consider itself bound by its original call simply to modify the Articles of Confederation.

Notwithstanding the good will and the skill of the members of the Convention, they came near breaking up on several questions which involved the rivalry of the geographical sections and of the farming, business, and planting interests. These difficulties were finally settled by three great compromises:

(1) The "Connecticut Compromise" adjusted the question of representation in Congress between the small states that wanted one house with an equal vote, as in the old Congress, and the large states that stood out for two houses with representation in both proportional to population. So obstinate and bitter were both sides that Franklin feared lest "our projects will be confounded, and we ourselves shall become a reproach and byword down to future ages." He therefore moved that the Convention be opened every day with prayer. A Connecticut member threw out the suggestion that the people ought to be represented in one branch and the states in the other; and this idea was carried out (July 16) by an agreement that there should be an equal vote of states in the Senate and a proportional representation in the House.

(2) The second serious question involved slavery. Northern members proposed that direct taxes be apportioned to the states in proportion to the total population, both free and slave. Southern members insisted that slaves ought not to be counted on the same basis as freemen. The result was a compromise by a vote (July 12) that, both in distributing representatives to the House and in laying direct taxes, slaves should be taken into account at three-fifths of their total number.

(3) On two questions of commerce there were further differences between North and South. Northern members wanted power to lay navigation acts that would give special assistance to American shipping, though they would probably raise the freight on southern exports. But some members from the far South were strongly opposed to the regulation of the slave trade by Congress. A compromise was arranged (August 25) which left Congress free to pass

acts in aid of American shipping, but withheld for twenty years the power to prohibit the slave trade.

The document sent out to the states for ratification was not a revision of the Articles of Confederation but a complete new Constitution, which has proved available for the nation ever since. (1) In its form it was a great improvement, because it replaced the clumsy Congress with a government of three distinct departments, the Legislative, the Executive, and the Judicial, on the model of the state governments. (2) The powers of the federal government were much enlarged and included authority to raise money by its own taxation of individuals, power to control the territory belonging to the United States, power to admit new states into the Union, and large powers over foreign and interstate commerce. (3) Sufficient means of enforcing its powers were at last bestowed on the federal government: through the federal courts, it could punish those who disobeyed the national laws, and the states could be kept in their orbits by decisions of the United States Supreme Court. (4) The division of powers between the states and the Union was made definite, and the states once for all gave up their former control over foreign commerce, paper money, and many other subjects. By the clause authorizing the United States to control "commerce between the states," power was given which a century later resulted in control of railroads and interstate corporations by the federal government.

HART, *New American History*¹

The summary in a pupil's notes and, let us hope, in his mind would be something like this:

- I. There was a general agreement that a more effective basis of union among the states was essential.
- II. The Convention met at Philadelphia in 1787 with Washington as president, and decided that a supreme national government with legislative, executive, and judicial departments must be organized.
- III. Dangers of disruption:
 - A. Dispute over basis of representation fair to both large and small states. Solved by proportional representation in House and equal representation in Senate.

¹ Copyright, 1917, 1921, by Albert Bushnell Hart, American Book Company, publishers.

- B.* Dispute over counting slaves as basis for representation and direct taxes. Solved by counting three-fifths of slaves.
- C.* Dispute over national powers as to commerce and slave trade. Solved by giving the new Congress provided for in the Constitution power to regulate commerce but forbidding it to prohibit the slave trade for twenty years.
- IV. The Constitution was not a revision of the Articles of Confederation but a new organization of government. Its advantages were:
 - A.* It gave the federal government power as to the three essential functions of government — legislative, executive, and judicial.
 - B.* It gave the federal government power to tax, to control territory of the United States, to admit new states, and to control interstate and foreign commerce.
 - C.* It gave the federal government power to enforce its laws.
 - D.* It defined respective powers of state and federal governments and established principles under which the latter had come to exercise control in many essential matters.

Study and Recitation

In a class in American history when the above article had been assigned, the following answers were given in response to the question: "What is the problem for our lesson to-day?" Which answer do you think is at the same time clearest and most complete?

A. The problem for our lesson to-day is the Federal Constitution.

B. The first government our country had after the Revolution was the Confederation of States, organized under the Articles of Confederation. This is usually thought of as a failure, but it was the best confederation the world had seen up to that time. Congress called a convention to make a better constitution. The delegates to the Convention could not agree in many points. James Madison took notes on all the speeches because he thought that posterity would be interested in them. At last they reached an agreement on the most important things and drew up the Federal Constitution. This proved much more satisfactory than the Articles of Confederation.

C. Our problem for to-day was to find out what causes made the meeting of the Constitutional Convention necessary, and in what respects the Constitution drawn up at that convention was superior to the Articles of Confederation.

Answer *A*, "the Federal Constitution," is not a statement of a problem. It suggests a topic, but it does not suggest even that definitely. It is a poor answer because it is incomplete and vague.

The pupil making answer *B* tried to cover too much ground, working in certain bookish phrases which he had committed to memory but missing the point of the question. Answer *B* is poor because it is too long and fails to come to the point.

Answer *C* is good because it states the complete problem clearly, simply, and concisely.

When you are alert enough in your reading to discover the essential ideas and to build them into a related whole, you will find that you save a great deal of time. If you are in the habit of reading a lesson over repeatedly without looking for main ideas or relationships, you will be amazed to see how much you can improve the speed and accuracy of your preparation of lessons by organizing material around the essential ideas presented.

Ability to recognize and formulate the problem is the first step in successful study and recitation. Ability to recognize the main ideas and to organize subordinate ideas in their proper relations is also essential to successful study and recitation.

TOPICAL RECITATIONS

The second question the teacher of the American history class asked was a review question: "What forward steps had

been taken by the country during the Confederation? ” Read the following answers and determine in what ways answer *D* is superior to the others :

A. The Articles of Confederation were very unsatisfactory because under them the states had too much power. The government had a good deal of trouble about money. There was still some trouble between Great Britain and our country. A man named Shays led a sort of revolution in Massachusetts against the government. Some of the people still believed in slavery. Congress accomplished very little under the Confederation.

B. The country was prosperous. People were building towns and importing goods.

C. Congress had to make a treaty of peace with Great Britain. A strong commission was selected to represent this country in peace negotiations at Paris in 1782. Their instructions provided that they should take no steps without the approval of the French government, but they became satisfied that the French did not desire to give a good boundary. In consultation one day Franklin said to Jay, “Would you break your instructions?”

“As I would break this pipe,” Jay replied, and threw his pipe into the fire. The instructions were ignored. An unexpectedly favorable treaty with Great Britain was secured without the aid of France, under date of November 30, 1782.

D. Some of the forward steps under the Confederation were :

First, the securing of a favorable treaty with Great Britain.

Second, the passing of laws restricting slavery in Vermont, Pennsylvania, Massachusetts, New Hampshire, Connecticut, Rhode Island, New York, New Jersey, and the territories west to the Mississippi, north of Mason and Dixon’s line.

Third, increase of commerce.

Fourth, building new towns.

Fifth, the settlement of the controversy between Eastern states which were quarreling over the possession of some of the Western lands.

Sixth, the provision of a form of government for new territories being settled in the Northwest — called the Northwest Ordinance.

So, although the Confederation was very unsatisfactory, important forward steps were made while it was in force.

Answer *A* misses the point of the question altogether.

Answer *B* is inadequate, giving only a fragment of the complete topic.

Answer *C* is also fragmentary. The pupil has failed to bring all the points to bear. Besides he has included minor details, such as the incident about Jay, which are not essential in summarizing the larger topic. He has memorized part of the answer from the text, instead of making the facts his own.

Answer *D* is pointed, complete, concise, and well organized. The closing sentence shows the relation of this topic to the problem for the day.

The suggestions thus far given as an aid in study and recitation may be summarized as follows:

- (1) Recognize and formulate the problem.
- (2) Answer pointedly, omitting all unessential details.
- (3) Answer completely, bringing all essential facts to bear.
- (4) Do not memorize the text, but make the facts your own.
- (5) Show the relation of your topic to the main problem of the lesson.

PRACTICE

After reading the following section from an American history text, prepare a topical recitation on the question: "Why was the Confederation unsatisfactory?" Your classmates will suggest ways in which you may improve your recitation.

WEAKNESS OF THE CONFEDERATION (1781-1788)

Notwithstanding the good things in the Confederation and its success in dealing with the difficult problems of the western lands

and territory, it showed many lines of weakness, of which the following were the most important :

(1) The organization of Congress was poor. No action could be taken unless at least two members were present from each of seven states ; no important action was possible without the vote of nine states ; and sometimes for weeks together there was no quorum.

(2) The powers of the Confederation were not sufficient. It had no control over commerce between the states and therefore could not prevent them from passing acts intended to hurt one another. It could not control commerce with foreign countries. Above all it could not lay any duties or direct taxes on individuals, and the requisitions on the states barely produced enough to pay necessary salaries.

No means were provided for carrying out the powers granted by the Confederation. Congress could not compel individuals to obey and could not keep the states up to their duties.

These difficulties were clear to the thinking men in the country ; and Congress tried three times to induce the states to accept constitutional amendments which would at least have tided over the trouble : (1) By the "Revenue Plan" (1783) Congress would have had the right to lay specific duties on a very low scale. (2) The "Commerce Amendment" (1784) would have made it possible to pass laws discriminating against the commerce of countries which refused to make commercial treaties. Each of the first two of these amendments received twelve ratifications out of the necessary thirteen. The third was ratified by only seven states.

No man in this difficult time was more persistent in arguing for a strong government than George Washington, then living in retirement at Mount Vernon. In 1786 he wrote a famous letter urging a stronger union. He complained that "Thirteen sovereignties pulling against each other, and all tugging at the federal head, will soon bring ruin on the whole." When asked to use his influence for reform, he replied : "Influence is no government. Let us have one by which our lives, liberties, and properties will be secured, or let us know the worst at once."

HART, *New American History*¹

¹ Copyright, 1917, 1921, by Albert Bushnell Hart, American Book Company, publishers.

The English Laboratory

The preparation of a lesson on a topic does not differ in any essential detail from the preparation of any oral composition. English should teach us how to read, how to get the ideas out of what we read, and how to express these ideas clearly in oral or written form. Composition means *putting together* — putting words together in sentences, sentences in paragraphs, and paragraphs in longer units. Every recitation or answer to an examination question requires putting ideas together and hence is a problem for the English laboratory.

A final step in mastering any lesson is to summarize the most important points in a concise, well-organized paragraph. To do this successfully you must be able to recognize the central problem, to omit all unessential details, to pick out the essential details bearing upon that problem, and to put these together in a clear and logical manner. Answer *D* in the second section is a good example of such a summary.

If you are purposeful in your reading, you will keep in mind, in the first place, the central topic of the lesson, and you will be alert, in the second place, to determine the relation to the major topics of each paragraph or subtopic.

The study of English should be a practical help in the preparation of lessons and reports.

PRACTICE A

1. Prepare a plan for a lesson in some subject other than English. Your classmates will tell you whether you have made clear the relationship of each subtopic to the main topic.
2. Ask a teacher of history or of some other subject requiring reading to let you work for a week under the contract plan, by telling in advance how many pages of the text you are to

cover during the week and by assigning any necessary supplementary topics. Consider this assignment as an individual contract which you must fulfil without specific help, and outline the text to show the subtopics and their relation to the main topic.

PRACTICE B

I. Study the following examples of successful and unsuccessful recitations, and come to class prepared to explain what specific things make some of them more satisfactory than others :

Question : What course of training was required to become a knight?

Poor : The knight was a skillful horseman. He had to be a brave man and he was supposed to protect the ladies and to be fair to his enemies. He had to take special vows to be a knight.

Good : There were two stages in the training for knighthood. The first stage began when a boy was seven years old and lasted till he was fourteen. During these years the boy was called a page. He lived in the castle of some nobleman, where he served as cup-bearer to the lord of the castle and learned court etiquette from the ladies. At fourteen he became a squire. This was the second stage and lasted for seven years like the first. The squire attended his lord in the chase and in tournament or battle and waited on the ladies of the castle. He also learned the arts of the tournament and of battle.

Question : What is meant by the expression "the three factors of production?"

Poor : To produce anything you have to be willing to work for it.

Good : The three factors of production are natural resources, labor, and capital. Examples of natural resources are soil and climate. An example of labor is the farmer tilling the soil. An example of capital is the plow, the harvester, or any other kind of farm machinery which helps him in producing his crops. Natural resources, labor, and capital then are called "the three factors of

production" because all three of them are indispensable in producing the necessities or comforts of life.

Question: Why is the climate of the so-called temperate zones really intemperate?

Poor: The temperate zones are the zones which are not very near either the north pole or the south pole or the equator. Temperate zones have four seasons.

Good: A temperate climate would be one in which the average temperature is never below fifty degrees nor above seventy degrees. This is not the case with the intermediate zones, which are often called temperate zones. In summer the temperature is much higher than seventy degrees, and in winter it is much lower than fifty degrees.

II. Rewrite one of the unsuccessful recitations, improving it.

MASTERING A TOPIC

In talking or writing on technical subjects the translation of technical terms into an everyday or non-technical vocabulary becomes essential. This necessitates, first, a reorganization of much of your material instead of mere reproduction of what you have read. For this type of making over, the best possible preparation is oral practice. As you speak, you will catch yourself using words which, upon second thought, you will realize may not be clear to your listeners, and you will stop to define these terms. You will also need to think up original illustrations for every difficult point, drawing these from everyday experiences which will appeal to your listeners as familiar and convincing.

PRACTICE A

Read the following examples of recitations to see in what ways the pupils giving the better ones have succeeded in making the topics their own.

Assignment: Explain what is meant by the term horse power.

Wrong: Horse power means the power of one horse. Twenty horse power would equal the power of twenty horses.

Correct but difficult to remember: Horse power is a standard theoretical unit of the rate of work, equal to 33,000 pounds lifted one foot in one minute.

Better: Horse power is a unit of power sufficient to pull a weight of 150 pounds out of a hole 220 feet deep in one minute. For instance, that twelve-story building across the street, we will say, is exactly 220 feet from the ground floor to the top floor. If the elevator in that building could take only one person weighing 150 pounds from the ground floor to the top of the building in exactly one minute, it would be a one-horse-power elevator. But one horse power does not represent the actual power of a horse, because in tests a team of horses has been known to exert 27 horse power.

Assignment: What harm does the tussock moth do, and how may it be destroyed?

Poor: The tussock moth defoliates trees. The eggs are in clusters deposited on the cocoons spun by the female moth. A single cluster may produce enough moths to defoliate a tree.

Better: The tussock moth eats the leaves of trees. Frequently trees along whole city streets or through large parts of the country have been stripped of their leaves by these moths. The eggs of the moth can be gathered and burned in the spring, before the leaves come out. These eggs are on cocoons — sometimes as many as 150 to 500 in a single cluster. Each egg may produce a caterpillar. Cocoons without egg clusters need not be collected. The best way to gather cocoons is to use the fingers, or, if the caterpillars have crawled into crevices before forming them, to use a hooked wire.

PRACTICE B

Prepare topical recitations on subjects drawn from the following lists, or suggested by these lists, following your teacher's directions as to choice and number.

1. Explain some plan for centralizing electric power by building large plants on a few important rivers, and from these furnishing the power for distant cities.
2. Explain the principle of an electric iron, toaster, stove, vacuum cleaner, or bell.
3. How was the Mississippi delta formed? Is it still growing?
4. Discuss some phase of glaciers: their formation, types of glaciers, evidences of a glacial epoch, etc.
5. Explain the effect of a one-crop system of agriculture on the soil.
6. Discuss some phase of irrigation.
7. Explain the use of the telescope or the spectroscope.
8. Describe some experiment of Burbank's. Describe one of Edison's.
9. Discuss some phase of the work of Pasteur; also of the Curies.
10. Explain the process of photography.
11. Explain some system of heating a house—hot air, hot water, steam, gas, electricity.
12. Explain the principle of the fireless cooker or iceless refrigerator.
13. Explain the principle of weather forecasts.
14. Explain and demonstrate proper breathing; causes and effects of improper breathing.
15. Explain and illustrate the expression "a balanced diet."
16. Discuss some phase of the chemical effect of cooking on foods.
17. Discuss food substitutes or adulterants.
18. Discuss bacteria as enemies or friends.
19. Tell how to take an ink spot out of a dress.
20. Explain what makes an echo.
21. Explain the principle of the lever, the wheelbarrow as a lever, the wedge, the pulley, the wheel and axle.
22. Explain the water system of your city. The sanitation system.
23. What makes artesian wells? Springs? How may one know where to hunt for a spring?
24. Explain the principle of the thermometer and of the barometer.
25. Discuss volcanoes or geysers.
26. Discuss the advantages or disadvantages of using concrete for building material as compared with brick, with natural stone.
27. Describe the development of an embryo seedling into a plant.
28. Discuss the chemical work of the atmosphere.
29. Discuss earthquakes—their causes, the possibilities of forecasting.

Reading for Various Purposes

Your method in reading will be largely determined by what you are reading and by your purpose in reading it. In preparing a lesson, you are reading to get organized instruction. You read a poem, a play, a novel, or an anecdote for entertainment. On the other hand, your father reads the market reports or the political news for more or less temporary information.

If you were reading an article on Thomas A. Edison to find out what improvements he has made in the telegraph, you would skip the biographical details in the beginning of the article. Probably you would skim through the side headings or at most read only the beginning of the paragraphs until you came to the information you were seeking.

GETTING THE NEWS

The newspaper furnishes an almost universal appeal to the reader. We may read different types of newspaper articles for any one of the three purposes already referred to. It is, however, so easy to waste time in newspaper reading, that one should be able to find the significant features with the greatest possible economy. The headlines serve as a sort of table of contents, and a glance at them is usually enough to determine what news reports are worth reading through. Unfortunately the heads cannot always be trusted to give the news accurately, since sometimes the purpose of increasing the circulation is emphasized at the expense of the purpose of informing.

The rapid reading of a daily paper should be supplemented by the weekly or monthly reading of a magazine dealing with current events. This is both a more economical and a more dependable method, since such a magazine summarizes the news for a longer period and can be more accurate than the

paper that gives a day-by-day account of occurrences in which new developments may arise so frequently that the report given one day must be reversed on the next. Some magazines of the news type are *The Literary Digest*, *The Living Age*, and *The Outlook* (weeklies), and *The Review of Reviews*, *The World's Work*, (monthlies). Most of these carry departments covering current events at home, foreign news, science, invention, literature, art, religion, social service, and other miscellaneous departments. Every one should cultivate the habit of reading one good magazine of current events.

In the typical news account the important facts are summarized in the first sentence, slightly expanded in the first paragraph, and elaborated as to detail in the rest of the article. The same order is usually followed by magazine articles of the news type. The opinions based on the facts will be found in newspapers on the editorial page, and are usually quoted in the digests of news given in magazines of current events.

PRACTICE

I. Arrange to bring newspapers to class on some certain day. Take fifteen minutes at the beginning of the period to read these papers. Use the rest of the period for reporting on the most important news contained in the paper: (a) giving a list of the events which appeal to you as being most significant, (b) summarizing the important facts concerning one of these, and (c) quoting editorial opinion on one.

Your classmates will tell you whether they agree that you have selected the most important items, whether your digest of one of these is accurate, and whether the editorial opinion quoted appeals to them as sound.

II. Examine more than one copy of some magazine of current events (choosing different magazines about the class), and

bring to class a report about the contents and general nature of the magazine.

1. What are the leading departments?
2. Does it quote from newspapers and other magazines?
3. Are these quotations representative?
4. Has it a discernible editorial policy — liberal, conservative, favoring labor, favoring capital, favoring the Republican party, the Democratic, some other party? Which of the departments do you consider the best? Bring to the class meeting a copy of the magazine you have read in order that the class may see the size and general appearance, and that you may be ready to answer any questions your classmates ask as to publisher, subscription price, or other matters.

III. Examine several city newspapers to determine which give most space to news of national or international significance, and which neglect the more important news for society scandals or ultra-sensational happenings affecting only a limited circle of readers. Choosing the best of these newspapers, notice, by examining several issues, which pages and which columns contain the news of greatest importance. Which page contains the editorials? Which page gives the financial news? What other departments seem to you to have particular value? If the size of the paper had to be cut in half, which features would you wish retained?

GAINING SPEED IN SILENT READING

A college freshman who was making low grades found that his difficulty was the result of inability to keep up with the requirements of history, English, and other subjects demanding wide collateral reading. Through silent reading tests given by the college authorities, he was led to investigate his reading rate for himself. He found he averaged only eight pages an hour in the easiest narrative reading. Realizing

that he could not possibly carry all his studies unless he overcame this handicap, he set about increasing his speed in the same spirit that he would have had in training for a race. A conscious and persistent effort soon enabled him to speed up his reading so that he could successfully complete his course.

A few facts that have recently been discovered about silent reading should be remembered :

1. The concentration that brings speed in reading nearly always brings better comprehension and more accurate memory of the material read.
2. In successful silent reading, the eye grasps several syllables at a time and moves quickly across the page without going back on the same line.
3. Lip movements or movements of the vocal organs slow down both speed and comprehension.

Swiftness in reading and sureness of interpretation cannot be acquired in a day or two. Persistent practice with concentrated attention is needed. Try to take in longer units of words or phrases with the eye as you read. Notice whether you are controlling lips, tongue, and throat, or whether you are going through all the motions you would make in oral reading.

Speed in silent reading is increased by a conscious effort to concentrate attention and increase speed, by training the eye to take in larger units at a time, and by controlling the muscles used in reading aloud.¹

¹ A few years ago skill in silent reading was largely neglected, and all the emphasis in school work was put on reading aloud. For the appreciation of literature, for help in phrasing, in pronunciation of words, and in sense of rhythm, oral reading is important. Most of our reading outside of school, however, is done by ourselves, and much of it has to be done rapidly. Hence training in independent, intelligent, and rapid silent reading is essential.

PRACTICE

1. Your teacher will choose a passage not familiar to any one in the class — part of a textbook, perhaps, or a passage from literature. Each pupil must have a copy of the material. When every one understands just where to begin and where to stop, the teacher will give the signal to start. As each pupil finishes, let him close his book and raise his hand to signify that he is ready to give the gist of the passage or to answer questions on it. If you do not discover whether your rate of reading is rapid, average, or slow, ask your teacher. She will be able to tell you in which third of the class you come. Remember that speed alone is not the desideratum, *but speed with comprehension*. Think of this work as an experiment to help you help yourself, not as a test on which you are to be graded.

2. At a signal from the teacher let each pupil begin to read a chosen paragraph, and let each, as soon as he is ready, write a compact sentence containing the chief ideas of the paragraph. Compare a fair number of these summaries carefully to see which sentences give the most important thought, which are clearest, which most concise, which express relationships most skillfully, and which are in the smoothest English. If no one sentence is satisfactory, combine parts of several to make a thoroughly good summary of the paragraph.

SAVING TIME IN READING

A busy man, depending on the judgment of an uninformed sales-clerk in a book shop, carried home two books for his eight-year-old son — A. A. Milne's *Mr. Pim Passes By* and Simeon Strunsky's *Belshazzar Court*. The clerk recommended *Mr. Pim* because of Milne's *When We Were Very Young*, a charming collection of children's verses. He did not know

Milne's plays, which also have very considerable charm, but which, through their whimsicality, are rather beyond the range of an eight-year-old. *Belshazzar Court* somehow reminded the clerk of the *Arabian Nights*. He felt sure that a child would like it. The busy man's wife liked both books, and so did even the busy man, but the child was very naturally disappointed. Five minutes spent on either of these books should have revealed their real type to the book clerk.

A rapid reading of the table of contents will often give a student a bird's-eye view of the main topics covered by a book, enabling him to list in his bibliography the particular chapters which may later be found valuable. The preface will disclose the author's purpose, the point of view from which he has approached his work, and what he has intended to accomplish. The first chapter may contain a more detailed forecast of the general contents, and the final chapter will usually give a fair summary of the ground covered and the stand taken by the author. To be certain that the author's conclusions are based on sound facts and logical, honest reasoning, one must read the text itself. Even some of this reading may be done by skimming, running from one topic sentence or one summary sentence to another, and pausing to read completely only those paragraphs which bear directly on the question the reader has in mind.

Skill in selecting as one reads enables him to determine without waste of time what parts of a book or of an article need careful study and what parts have no direct bearing on the particular need of the moment.

READING AND ENJOYING

The writer of the following explanation of *The House and the Road* has tried to show us how a poem which reads very

simply is really a thoughtful interpretation of life. Notice that he does this not only by specific reference to the poem and by quotations from it, but also by reminding us of experiences, thoughts, and facts of life with which we are all familiar and sympathetic.

THE HOUSE AND THE ROAD

The little Road says, Go,
The little House says, Stay;
And O, it's bonny here at home,
But I must go away.

The little Road, like me,
Would seek and turn and know;
And forth, I must, to learn the things
The little Road would show!

And go I must, my dears,
And journey while I may,
Though heart be sore for the little House
That had no word but Stay.

Maybe, no other way
Your child could ever know
Why a little House would have you stay,
When a little Road says, Go.¹

JOSEPHINE PRESTON PEABODY

This poem has been a favorite with many readers of modern poetry. In the first place, its lines are woven around the theme of home, a theme which conjures magic in the heart of almost every one. Home, to most of us, signifies loved experiences and associations. Even the wanderer on the face of the earth hugs to his heart a memory or a dream of home. In a similar way, the poem wreathes itself around the word *Road*, a word which also brings to mind fascinating experiences common to us all, for who has not at

¹ Reprinted by permission of and special arrangement with Houghton Mifflin Company.

one time or another heard the call of the road and answered with his journeyings —

. Though heart be sore for the little House
That had no word but Stay?

Hence this poem wins us with its singing of things signifying delight common to poet and tramp, prince and prelate, father and son.

Had you noticed that the poet uses capital letters in the words *House, Road, Stay, Go*? It would seem that there is some desire to call attention to their significance. Perhaps there is in this poem a deeper significance, a symbolism, which we do not fully realize upon the first reading. Perhaps each reader might think of *Home* as symbolizing his present character and environment — the stage of life development in which he is now dwelling — and *Road* might be thought of as symbolizing the way which lures and leads to further development.

It's bonny here at Home

This tendency to *stay at home*, to be conservative and satisfied, is a dominating characteristic in many people and characteristic of all of us in certain of our moods and under various conditions.

Traits equally fundamental in our lives are implied by the word *Road*. Does not each of us at one time or another "hitch his wagon to a star" and drive forth on reaching roads of knowledge and experience to seek and —

To learn the things
The little Road would show?

On the other hand, life to-day is a keen call, strangely native and compelling, bidding us out upon healthy highroads of new knowledge and new experience, bidding us forth to roam, to seek, to know, to understand, to achieve! Never before in the history of the world has so much knowledge and experience been available to him who cares to seek it out. These are the days of radio and cable, printing press and public education, science and invention, art, literature, and music — in fact whatever one wishes to *learn* may be sought out in newspapers, magazines, books, and schools. In fact there is so much to be known and to be done in the arts, commerce, industry, agriculture, and almost everything one can

name, that a lifetime is all too short even for the exploring of a single small field of the world's wisdom and opportunities. And so, to all of us in some moods and to some of us in all moods, comes the clear call to take to the *Road* — to seek, to know, to experience, and to become! Following the *Road* is fascinating and zestful. To know and to achieve, to explore and to discover, to challenge and to conquer — these things throb through our veins, if our blood be red:

So Go we must . . .

And journey while we may,

even though we might be more at ease at home in the armchair before the fire.

PAUL S. NICKERSON, in *The Gleam*¹

In reading or reporting on narrative poems, such as *The Idylls of the King*, *The Prisoner of Chillon*, *The Deserted Village*, *Sohrab and Rustum*, or *The Cotter's Saturday Night*, we find the same points of interest that exist for any narrative: the story, the characters, the setting, the humor, the pathos, the tragedy, or the aspiration. In poetry, however, we expect to find the language more vivid and picturesque than in prose. For this reason abundant quotations of phrases, lines, or stanzas is almost essential. In *The Ancient Mariner*, for instance, the poet's chief purpose has been to create beautiful and colorful pictures together with an atmosphere of mystic unreality; consequently, any study or report should include specific lines which accomplish this purpose. *Sohrab and Rustum*, which grips our sympathies because of the apparent inevitability of the final tragedy, is rich also in beautiful pictures.

A further interest in poetry lies in the element of rhythm, the music of the verse. Without going into any details of technique, we can still choose the lines which appeal to us for

¹ Reprinted from *The Gleam*, a magazine of verse for secondary schools, Paul S. Nickerson, editor, Middleboro, Mass.

their swinging or lilting movement. We should keep in mind, in this connection, that poetry, like music, is intended primarily to be heard rather than merely seen, and that full enjoyment of it is almost impossible unless it is read aloud — and read well — or vividly reproduced by the auditory imagination.

A lyric poem is one in which the narrative element, if it exists at all, is subordinated by the poet to the expression of an emotion: the picturing of something beautiful, the interpretation of some phase of human feeling, as the poet has experienced it — happiness, pity, love, indignation, or some other emotion. Instead of the events, the *meaning* becomes most important. *The House and the Road* is a lyric. Many examples are familiar to all high-school students: Shelley's *To a Skylark* and his *Ode to the West Wind*, Wordsworth's *Daffodils*, Milton's *Sonnet on His Blindness*, and Burns' *To a Mouse*.

PRACTICE

1. Select the poem which has appealed most strongly to you either in any of your literature courses or in your independent reading and write a review which will make others enjoy it as you have.
2. Examine the poetry in several magazines and prepare an oral report recommending the magazine you consider most appealing in this respect.

COMMITTING POETRY TO MEMORY

The value of committing poetry to memory has sometimes to be taken on faith by young people, particularly by young people for whom such an assignment is difficult. A superficial value frequently suggested is that acquaintance with the

familiar lines of literature makes one somewhat more comfortable in his later association with other educated people who take such acquaintance for granted. A deeper value comes through our greater enjoyment of everyday reading, since the knowledge of good poets clears up frequent references and gives us an increased appreciation of beautiful expression. For the public speaker (and all of us have to be public speakers at one time or another) the ability to drive his point home by quoting apt or beautiful lines of poetry, or less frequently, of prose, is an invaluable asset. Perhaps the most real value of all is the deepened appreciation of nature and of the life about us which results from intimate acquaintance with the experiences of great poets.

The laws of habit formation apply in committing poetry to memory. A few specific hints may be helpful.

Reading aloud, listening while others read, writing from dictation, and copying for oneself are all good devices for fixing verse in mind. Individual difference has something to do with determining which way is best for any one of us. For some the auditory image is strongest; that is, they remember most easily through hearing. For others the visual image is strongest; they remember how a line looks on the page. A few can concentrate more easily if they compel themselves to write — can think better with a pencil in their hands. For most the kinesthetic image produced by reading aloud is important, for this device brings more of our senses to bear on the poem than any other: the eyes in looking at the page, the ears in hearing what we read, and the motor nerves, besides, in saying the words.

A surprising point is that we learn more quickly by reading, listening to, or writing the poem *completely through*, each time, than by taking it piecemeal. We should go over the whole

poem each time in this fashion until we are able to repeat practically the whole without prompting. We may then discover that some specific line or phrase gives especial difficulty, as for instance, the closing lines of *The Chambered Nautilus*. These phrases will have to be separated, of course, for special drill until mastered, and then should be put back into their place again, and the entire poem repeated as at first until all tendency to hesitate or stumble is conquered.

The advantage of learning the whole without break over learning it by parts will perhaps be better understood if you stop to think how either one will work in the case of a particular piece of verse. Suppose you have been asked to learn several stanzas from *The Ancient Mariner*, commencing with the one :

Sometimes a-dropping from the sky
I heard the skylark sing ;
Sometimes all little birds that are,
How they seemed to fill the sea and air
With their sweet jargoning !

If you are accustomed to the part method you begin by repeating over and over : " Sometimes a-dropping from the sky — sometimes a-dropping from the sky — sometimes " — and so on. Then you take up the second line : " I heard the skylark sing — I heard," etc. After a while you try to piece the two lines together ; but when you reach the end of line 1, the word *sky* calls up the word *Sometimes*, because that is the way you have practiced it, and that is the habit you have formed by repeating the first line over and over. So there is a dead stop while you forcibly drive the first line out of your mind and summon up the second line. At the end of the second line you have a similar difficulty. Have you not heard recitations of poetry or prose, or speeches which have been

committed to memory, where there was just such a long and painful stop between every two lines or sentences?

When you have practiced by the whole method, the end of each line, phrase, sentence, or stanza, calls up the beginning of the succeeding section; *sky* connects itself with *I heard, birds that are with how they seemed*, and so on through the complete passage, so that each part follows smoothly in order.

PRACTICE

Using the *whole* method and practicing by reading aloud, so far as possible, with some use also of copying and writing from dictation, commit to memory *The House and the Road*, page 377.

FINDING YOUR WAY IN A STRANGE SUBJECT

You have been told to look up a subject of which you have only a vague knowledge. If the subject is at all difficult, you will wish first to make a preliminary inventory of available material. The card catalogue in the library is a convenient place to begin. Not only authors and titles but subjects as well are arranged in alphabetical order.

Suppose you are to investigate *the development of the stage in America*. So far, you have not limited your subject. You will try the subjects, *Drama, Theatre, Stage*, and perhaps *Actors*. In each case you will find the subdivision *American*. Under *Drama, American*, in the card catalogue of any library you should find collections of plays and books of criticism by many authors. After you have decided which particular phase of the subject interests you most, you will make a list of the titles, the authors, and the numbers of all the books which look promising. If the library card contains more

definite indication as to the nature of the book, such as the table of contents, you will copy the titles, or at least the numbers, of those chapters which appeal to you as possibly useful.

Besides the card catalogue, there are several other helps in building a bibliography. Encyclopedias give lists of the most authoritative books on various subjects. A further first aid is the *United States Catalogue*, or *The Cumulative Book Index*, which is issued monthly, and which reports all books published, giving title, author, publisher, and subject.

There are some subjects not yet reported in books, and many about which new facts are constantly brought to light. To learn of these one must turn to current periodicals. *Poole's Index* lists by subjects articles published up to 1902. The *Reader's Guide to Periodical Literature*, published in five-year, annual, and monthly volumes, gives an index of the better known magazines since 1900. For the most recent data one should consult the latest monthly issue; for comparatively recent information, the latest annual issues; and for older material, the five-year volumes. Articles are listed under subject, author, and title, and the name of the magazine, volume, date, and number of pages are indicated for each article. There is no reason why any public or school library, even the smaller ones, should not be equipped with the *Reader's Guide*, since there is a sliding scale of subscription prices, whereby the wealthier libraries pay proportionately more in order that the *Guide* may be supplied at a very low cost to libraries with limited funds.

PRACTICE

1. Ask the school or public librarian where you can find the complete table for the Dewey classification of books. Copy it into your notebook, with its subdivisions.

2. Draw up a list of books including different types, and test your classmates as to where they should go in the local library to find each of these books most quickly.

3. Take down titles, authors, and numbers of half a dozen famous books of various types. Test your classmates on their familiarity with the Dewey classification by reading the numbers and asking them what kind of book each number represents. Verify or correct their answers by giving the titles and the authors. Be sure you yourself know the type to which each book on your own list belongs.

4. Examine the reference library of your school or your city, and make a list of all the helps it offers in finding the most valuable material on a topic chosen by yourself or the class for research. Which of the following helps does it own: *The Encyclopedia Britannica*, *The International Encyclopedia*, *Poole's Index*, *The Reader's Guide Supplement* or (new) *International Index*, *The Times Index for Newspapers*, *The United States Catalogue*, or *The Cumulative Book Index*, *The United States Documents Catalogue*, *The Cambridge Histories of English and American Literature*? Include in your list any other aids in getting the first general facts and in building a bibliography to guide you in your later study.

5. Examine the preface to the *Reader's Guide* to see what fields it covers. Does it include all magazines? What is the purpose of the *Supplement* or *International Index*?

6. Choose any subject with which the class will be fairly familiar and draw up a brief bibliography, including titles found in the card catalogue, those found at the close of an encyclopedia article, and those in the *Reader's Guide*.

7. Select a topic in a text that includes references; enter each reference on a card; consult it for other references; and alphabetize your entire list.

OTHER USEFUL TOOLS

Facts about persons whose fame dates back a few years can be found in condensed form in the encyclopedia. The shelves of biography offer reading as fascinating as fiction, on subjects of all times and all nations. *Who's Who* (British) and *Who's Who In America* are the standard guides. These books give in concise form the essential facts of the life and accomplishment of the persons listed. The reader gains an idea, too, of the breadth of experience of the person he is looking up, and frequently may even infer something as to his preferences and prejudices. Magazines and periodicals contain a great deal of information concerning men and women of contemporary note. The *Reader's Guide* gives reference to all such articles.

The student should make himself familiar also with the *World Almanac*, the *Statesman's Year Book*, the *Census Reports* and *Government Documents*, and the recent gazetteers and atlases. In the field of literature there are such books as Manly's *Contemporary English and American Literature*, A. E. Baker's *Guide to the Best Fiction*, the Macmillan Company's *Guide to Historical Fiction*, and Firkin's *Index to Short Stories*.

The *Statesman's Year Book* comprises introductory tables of facts important in the world's history, with three other sections: Part I, The British Empire, Part II, The United States, and Part III, Other Countries. The *World Almanac* gives important and curious facts about contemporary history and life, as well as data about some of the important events and documents of history. One may find there information concerning an enormous range of subjects; such as, the "best sellers" in fiction, the Leaning Tower of Pisa, the Himalaya Mountains, the Declaration of Independence, the achieve-

ments of the Washington Conference on the Limitation of Armaments, baseball heroes' batting averages, the naturalization laws of our country, the history of the making of our flag, and many other kinds of handy information.

Probably your teacher holds you responsible for at least the important allusions found in your literature lesson. How can you satisfy her assignment in the time at your disposal? An unabridged dictionary may give you all the help you need. Are you accustomed to looking up the names of famous persons and of characters in literature, legends, and myths? In some dictionaries these names are listed with ordinary words, as part of the general vocabulary. Other dictionaries have a separate section, an appendix of proper names. More comprehensive books than the dictionary are sometimes needed. You should know such helps as Bartlett's *Familiar Quotations*, Hoyt's newer and more inclusive book of the same title, Wheeler's *Who Wrote It?* Gayley's, Bulfinch's, or Guerber's books of mythology, Brewer's *Reader's Handbook*, the Century *Cyclopedia of Names*, and dictionaries of classical allusions.

PRACTICE

I. List any of the books mentioned above which you find in your own school library or in the public library. Add to your list any other reference books which strike you as possibly helpful or interesting. Be ready to explain why you have included them.

II. Examine the table of contents and the index of any number of the *World Almanac*; find ten facts which interest you, and make a memorandum of them from which you can report to the class. (Examples: remedies for snake bites, laws governing pawnbroking rates, the phases of the moon, the seven wonders of the world, laws concerning the willful

desecration of our flag, the nationality and dates of birth and death of famous actors, musicians, and artists.)

III. Examine the table of contents of the *Statesman's Year Book* for a comprehensive idea of what it covers. Look up some subject of interest and report on it in class. (Examples: How many periodicals were published in the United States in 1870 and how many in 1916? How many to-day? How long has there been free school instruction in the United States? In England? In three other countries? How does the secondary school system of France differ from that of America?)

IV. Divide the following quotations among members of the class, and find out all you can about them through the use of the general dictionaries of allusions listed above. If possible, use also concordances to Shakespeare, Wordsworth, and other authors.

- | | |
|---|--|
| 1. A thing of beauty is a joy
forever. | 12. A primrose by the river's
brim,
A yellow primrose was to
him,
And it was nothing more. |
| 2. They also serve who only
stand and wait. | 13. No one shall work for
money,
And no one shall work for
fame. |
| 3. Hope springs eternal in the
human breast. | 14. As idle as a painted ship
Upon a painted ocean. |
| 4. To be or not to be: that is
the question. | 15. God's in his heaven;
All's right with the world. |
| 5. A man's reach must exceed
his grasp. | 16. And this our life, exempt
from public haunt,
Finds tongues in trees,
books in the running
brooks,
Sermons in stones, and good
in everything. |
| 6. Water, water everywhere,
Nor any drop to drink. | |
| 7. The proper study of man-
kind is man. | |
| 8. Whatever is, is right. | |
| 9. God tempers the wind to
the shorn lamb. | |
| 10. . . . We are such stuff
As dreams are made on. | |
| 11. All the world's a stage. | |

17. Then the whining schoolboy
with his satchel
And shining morning face,
creeping like snail un-
willingly to school.
18. What drink'st thou oft,
instead of homage sweet,
But poison'd flattery? O,
be sick, great greatness,
And bid thy Ceremony give
thee cure!
19. He thinks too much; such
men are dangerous.
20. Whatever 'scaped Obliv-
ion's subtle wrong
Save a few clarion names, or
golden threads of song?
21. Alas, poor Yorick!
I knew him, Horatio: a
fellow of infinite jest, of
most excellent fancy.
22. . . . Jewels five words long
That on the stretch'd fore-
finger of all Time
Sparkle for ever.
23. How sharper than a ser-
pent's tooth it is
To have a thankless child.
24. New occasions teach new
duties, time makes an-
cient good uncouth.
They must upward still and
onward, who would keep
abreast of truth.
25. To me the meanest flower
that blows can give
Thoughts that do often lie
too deep for tears.
26. . . . He ne'er is crowned
With immortality, who fears
to follow
Where airy voices lead.

V. In what books, by what authors, do the following characters appear? What can you find out about them? Tom the Piper's Son, Jonathan and David, Oberon, Robin Hood, Tom Thumb, Pegasus, the Amazons, Becky Sharp, Barkis, Micawber, Calypso, King Lear, Daphne, Rosalind, Jean Valjean, Ananias, Baron Munchausen, Gammer Gurton, Mrs. Partington, Mrs. Malaprop, Defarge, Deerslayer, Paul Dombey, Euphues, Francesca, Ulysses, Martin Chuzzlewit, The Cid, Don Quixote.

VI. Make a similar list to offer to your classmates for investigation.

VII. In the story *A Municipal Report*, by O. Henry, the following indirect allusions are made. Can you trace them to their sources?

1. A Nashville drizzle is not so fragrant as a moth-ball, nor as thick as pea-soup; but 'tis enough — 'twill serve.
2. I went to a hotel in a tumbril. It required a strong self-suppression for me to keep from climbing to the top of it and giving an imitation of Sidney Carton.
3. The hack had ceased from rattling and the weary quadrupeds came to a rest.
4. Major Caswell banged the bar with his fist, and the first gun at Fort Sumter reëchoed. When he fired the last one at Appomattox, I began to hope.
5. Rain and sun and age had so variegated it that Joseph's coat beside it would have faded to a pale monochrome.
6. What did the building of the tower of Babel result in finally? A page and a half of Esperanto in the *North American Review*.¹

VII. Compare the reference section of the library of your school with that of the public library, and come to class prepared to recommend the addition of one or two of the books most needed. Give your reasons. After the reports are digested, draw up a list of not more than five, to present to the principal and the librarian. Let the class secretary write out the list, with prices and the names of the publishers. Include in your request the reasons why these books will be a valuable addition to the school library.

Taking Notes

Efficiency in taking notes depends to a large extent upon ability to select the salient points of an article, a lesson, a lecture, or a sermon. The untrained note-taker is apt to try to get every word, hurrying along as he listens in a mad attempt to keep up with the speaker, or racing with the clock as he copies everything possible from the book he is reading. He will probably in his haste make all sorts of absurd mistakes, and

¹ Reprinted from *A Municipal Report in Strictly Business*, by O. Henry, copyright 1910, by Doubleday, Page, and Company.

will have in the end only a long and somewhat garbled quotation, with no clue as to which parts are important and which are of minor consequence. If he is taking notes of a speech, he will be sure to miss much, perhaps even the most important points, in his effort to put everything on paper.

The efficient note-taker reads or listens quietly. His thought is concentrated; he writes briefly and not too often. He counts on remembering a great deal of what he reads or hears. Practice has taught him to distinguish and jot down phrases that will recall important points or telling illustrations. He knows his own purpose, and this guides him in selecting points to be noted.

By reading fairly long units before stopping to write down anything, then writing down only the briefest possible phrase as a reminder of important points, one *saves* time. Thus one *gains* time for additional reading, and avoids cluttering one's notebook with a mass of useless details which will only mislead in later review.

When the reading is finished, the first notes should be read over, and if not clear in any important case, they should be corrected by reference to the text. Although brief, they should be neither inaccurate nor indefinite. In rereading, the separate items may well be numbered or lettered in some way to suggest their logical organization and to indicate the order in which they may be rearranged when copied. In the beginning, at least, copying is an advantage, for the first notes are usually rather ragged. The phrases may be expanded into brief but grammatically complete sentences and rearranged, if that seems advantageous, in whatever order will be most easily grasped in review.

Such rearrangement is not generally necessary, but occasionally it is essential because the author, for the sake of spon-

taneity, clearness, or emphasis, must sometimes abandon the strictly logical order, giving considerable space to a subtopic which must be made clear. Sometimes, too, an author repeats the same idea in more than one way or emphasizes it by more than one specific example. In the note-taker's outline such subtopics assume their logical place, and repetitions are omitted except for very brief reminders of vivid comparisons or pat examples.

A final step, often of great value, is the writing of a concise summary of the content of an article, the plot of a story, or the proofs of an argument. This leaves a clear impression on the reader's mind and is a most convenient device for review. Sometimes this summary may advantageously be substituted for the outline method.

Often the purpose is not to read and reproduce a whole chapter or article but to hunt out from several sources the points bearing upon some particular problem. Library cards or a loose-leaf notebook will prove a convenient device for note-taking on a specific problem. On a given card or page there should appear notes on only one division of the subject. It is well to have a heading for each card to facilitate rearrangement or recombination. If, for instance, your subject were "Scientific Expeditions of the Past Year," you would look in the *Reader's Guide* under *science* and *expeditions*, and under the names of leaders of such expeditions or writers on such subjects. You might get from half a dozen magazines information on a certain jungle expedition or mountain climbing venture or cruise to southern seas. Cards, or slips of paper of about the size of a library card would enable you to jot down from each source whatever you learned of each of these trips, its purpose, its extent, the personnel of the expedition, the scientific information gleaned. By rearranging your cards, you could read-

ily secure whatever order you thought best, taking up in your speech or your composition first one expedition, then another, and ending with your conclusions as to the interest and value of this year's investigations and explorations.

Efficiency in taking notes is gained by reading longer units, by writing only those words or brief phrases which suggest the salient features, and by reorganizing these notes into logical form or by summarizing the selection in a compact paragraph.

Are there any clues in this passage?

GOOD BOYS, BAD BOYS, WORSE BOYS

Are all the boys in our reform schools really bad boys? The heading I have chosen for this brief talk probably indicates my belief that they are not. In the following sketches I shall endeavor to present the outstanding characteristics of the various kinds of boys I have become acquainted with during my term as an employee of one of our country's numerous boys' "industrial schools."

From this introduction you should be able to pick out certain clues as to the subject matter of the talk to follow. The speaker's general purpose, he says, is to demonstrate from facts of his own experience that not all boys in detention schools are equally bad. His method will be to sketch the outstanding characteristics of various types of boys. You will expect him to show both the good and the bad traits, since he believes the boys are not all bad. You may further expect him to suggest that the future outlook will be for each kind of boy. Your notes, though rough in form, might be something as follows:

- I. (Introduction) Boys in reform schools not all equally bad.
- II. (Body of Talk) Outstanding characteristics of various types.
 - A. Characteristics of the first boy:
 1. Good.
 2. Bad.
 3. Future prospects.

You have here a general plan of organization for what is to follow. You do not, of course, know how many types of boys he intends to consider, nor what his conclusion will be.

Choose the best reader in your class to read aloud the rest of the talk on boys in reformatories while you take notes. The reading should be fairly slow, but you should not try to write out what is read, word for word. Carry out each part of the experiment as a game, playing fair, and not supplementing your own notes from those of your neighbor nor disturbing others by questions until the rules permit such a comparison of results. Use the following methods :

1. Listen attentively, writing down a key-word here and there to remind you later of important points or apt illustrations. Before the description of " Boy No. 1 " is finished, for instance, you should have written several words suggestive of his good and bad traits. Do not interrupt for questions during the reading, but put a question mark at the point of uncertainty which you wish to clear up later.

2. After the reading is finished, ask none but essential questions. Since questions are usually impossible when you are listening to a speech, there should be very few during this practice.

3. After having filled in any gaps in your notes, rewrite them on a fresh sheet, elaborating where necessary, writing more legibly, and revising your outline if you find you did not forecast the plan successfully at the start.

4. Finally, compare your finished notes with others, by asking members of the class to read theirs aloud or to write them on the board, while the original reader settles differences of understanding by rereading the parts about which there is disagreement.

Taking lecture notes successfully depends upon discovering clues to what is coming, organizing the main facts as you write, listening alertly and writing only key-words, and correcting and revising afterwards.

PRACTICE A

I. This selection is a continuation of the article of which the paragraph on page 393 is an introduction. As it is read, note the important points and the related subordinate ideas preparatory to making a report on the article as a whole.

GOOD BOYS, BAD BOYS, WORSE BOYS

Boy No. 1 does not strike me as a bad boy at all. I have never seen the slightest evidence of any tendency to criminality. In his work he has not always been absolutely dependable; but he has averaged at least as high in that respect as several other boys over whom I have happened to have similar supervision "on the outs."

The records show that he "got in bad" through falling into companionship with boys of marked criminal characteristics, who played upon his natural love of adventure in order to make him a profitable accomplice in petty crimes. His stay at the reformatory has hardened him a little and has made him acquainted with the seamy side of life; but I am of the impression that he will go straight when he leaves. He is basically a good boy; not overly good, but at least average good, and with very decent prospects of making a worthy citizen of himself when he arrives at manhood.

Boy No. 2 is a more uncertain proposition. He, too, is not inherently bad. Like Boy No. 1, he fell into trouble through bad companionship; but, unlike Boy No. 1, he realized fully the error of his ways, and made numerous efforts to overcome them; but always his weaker will yielded to the stronger ones of his evil associates, and he went from one trouble to another until he landed in the reformatory.

While under my supervision, he has never been bad or even evil-spirited, but usually earnestly anxious to do the right thing, often

discouraged over trivial mishaps, and almost childish in his pouting, and slam-bang recklessness. I believe I have felt more friendliness for this boy than for any other of those I have had in charge; yet he has been more often than any other the cause of my utter despair. About ever so often I have had to use rather severe measures to straighten him out. Always the result has been the same; repentant humility on his part, and an earnest endeavor to do better; never resentment or ugliness.

I feel uncomfortably certain that I foresee this boy's unhappy future. Leaving the reformatory, he will endeavor to go straight. In some day of discouragement or depression, he will let go, drift into evil companionship and bad habits again, and sooner or later find himself within the walls of the state prison. There he will repeat the ups and downs of disposition and conduct he is now experiencing. His only salvation is constant association with some Big Brother of dominating personality who can lift up his spirit in hours of depression and keep him out of trouble until his own strength comes back. Such Big Brothers are, alas, very few.

With Boy No. 3 I reach a different class entirely. He has shown himself consistently unreliable and tricky. One of my best workers so long as my eyes are on him, he will "sluff" entirely the moment my attention is turned from him. On the sly he will deliberately do all sorts of forbidden things. Loudly acclaiming the evil deeds of the other boys, he has been the first of them all to hasten into these very evil deeds whenever he thought he could do so without detection. Yet he gave me his promise that he would not "beat it" if I let him do certain work outside of my range of vision, and I trusted him. He faithfully kept his promise; and with opportunity day after day to get a long start on a runaway, he has never taken advantage of it, and is still on the job.

There is no doubt at all in my mind that when this boy leaves the reformatory he will more or less promptly turn to crooked ways. Repeatedly he has proclaimed in my presence that "you can't beat the law"; but whenever he has thought himself out of my hearing or attention, he has busied himself detailing to the other boys when and how he will "put over" this or that little deed of unlawfulness or bad faith when he "gets on the outs" again.

Boy No. 4 I am inclined to call a warm-blooded criminal. He

enjoys crime. He has been one of my most trustworthy and dependable boys. I have never discovered him playing any tricks on me. He has always shown a tendency to shirk any really hard physical work, but any other kind of task he has undertaken readily and accomplished with a reasonable degree of fidelity. But he delights in petty criminality, and regards it as a safe, pleasant, and profitable way of earning the living the world owes him.

I suspect this boy comes from parents who are, or were, professional criminals. I suspect, too, that he is in the reformatory under an assumed name. I have been unable to find out anything at all as to his past. No one has ever come to visit him; and the other boys openly refer to him as "that mystery." Judging from such fragments of his conversation as I happened to overhear, he has been a deliberate thief from early boyhood. I judge that his crimes never were repulsive ones — no "slugging" or "sticking" or anything of that kind; but window-breaking, snatching, pocket-picking, and other like breaches of the peace requiring good judgment, rapid action, and a quick getaway. "That kind of work doesn't pay in the long run," I overheard another boy say to him once. "Oh, doesn't it?" he promptly replied. "I've been doing it all my life, and this is the first time I've ever been caught. And I'll bet they never get their hands on me again either." In short, society's only protection against depredations by this boy would be his permanent confinement in some institution in which he would be compelled to earn his living by the sweat of his brow and not by light-fingered helpings of himself to the more laboriously acquired belongings of others.

Boy No. 5 I can call nothing else than a cold-blooded criminal. As afraid as death of any physical suffering for himself, he will inflict pain on animals or on other persons without the slightest qualms. I have overheard him retail with great glee his frequent use of the blackjack upon the victims of his hold-ups. "Pom," he would tell it. "'Ugh!' says the guy, and down he goes all in a heap, and right away I have some more mon' to spend. No, I never plunk a feller who can't stand it. No, you bet, I'll never kill a guy. I know where to hit 'em."

My own conviction is that Boy No. 5 ought to go on the surgeon's chair and have something done to the inside of his skull, for I feel

certain that there is something fundamentally wrong there that accounts for his cold-blooded heartlessness towards the sufferings of anything or any one else than himself. My attitude towards him has been the one a person takes towards a venomous snake — loathing or repulsion. Lacking the operation suggested above, society would be safe from his dangerous preying only through his confinement within strong walls — and even then the guard would have to be ever on the watch against his “‘Pom’ and down he goes all in a heap”!

These five boys represent virtually all of the types found within the walls of the numerous boys’ reformatories throughout our forty-eight states. They are an interesting study, even if a more or less depressing one. No one can long be in contact with them without hoping that the future may rather quickly reveal to us some way of keeping the good class of boys out of reform schools, and some effective method of making at least fairly good boys out of the bad and worse ones whom we may have to continue to send there.

*The Outlook*¹

II. Before making any comparison with the notes of others, or of the original speech, revise and improve the outline of the notes you yourself have taken.

III. By referring to your improved outline, write out the answers to the following questions:

1. Which boy is the worst? What particular trait makes him so? How may society have to deal with him?
2. Which boy is the best?
3. Which two of the boys were influenced by evil companions? In what ways did these two boys differ?
4. Which boy has the most sensitive conscience of any?
5. Which boy has either an inborn tendency to crime through inheritance, or an inbred tendency through early environment?
6. Which boy is the most dependable?
7. Which boy could be trusted on parole?

¹ Reprinted by permission.

8. How many of the boys are almost certain to lead lives of crime after dismissal from the reformatory, and to end in the penitentiary?

9. Should all boys who break the law be sent to the same kind of reformatories?

IV. Finally, reread the speech for yourself and make an outline of all but the introduction from reading it. Check the outline you made from hearing with the outline you made from reading, and compare the corrections you have had to make with the corrections your classmates found they had to make.

V. Summarize the speech in a written paragraph of fifteen to twenty lines.

PRACTICE B

1. Ask the teachers in one or two classes other than English to conduct some lesson as soon as convenient by the lecture method, either reading aloud to you from a textbook, or giving you a talk instead of making a textbook assignment. Then ask him to test you in the following recitation in the same manner that you would be tested for a textbook lesson, on your ability to get information by the lecture method.

2. In many classes the teacher's assignment is a kind of brief lecture. Bring your notes on assignments made in other classes to English, and give brief oral reports on any one of these.

3. Plan to take notes on oral reports made in the English class, or on the topical recitations of your classmates in other classes. Decide which pupils give their reports in a way that makes note-taking easy, and explain to the class why these specific reports were better "lectures" than the others. Illustrate by definite examples from your notes on the talks.

4. Make briefs and write paragraph summaries of magazine articles on political issues or on other subjects of educational interest.

5. Study the briefs and summaries on "Leading Articles of the Month" in *The Review of Reviews*, and practice writing such briefs from other articles.

6. Take notes on the next speech in the assembly by your principal, an outside speaker, or a pupil.

7. Have you discovered any additional methods helpful to you personally in taking notes; any schemes of abbreviations, or of headings that stand out clearly and help you to pick out the parts of the talk even before you have copied the first notes? If so, explain those to the class, demonstrating by use of the blackboard.

Preparing and Making Reports

More and more, reports summarizing results of investigations by individuals and by committees are required in school. Skill in the preparation of such reports is of the greatest value in various activities outside of school as well. Such reports almost invariably involve careful note-taking and the subsequent organization of related facts.

In preparing and giving individual reports based on reading done outside the text, you should observe the following points:

1. In gathering information, consult more than one authority.

2. Before beginning your report, write on the board a list of the readings upon which your talk is based. Others may want to look the matter up.

3. Write on the board the main headings of your outline. This helps the class to follow your talk and makes it easier for you to hold their attention.

4. Make clear at once the exact problem with which your talk deals.

5. Stand in front of the class.

6. When you have finished, wait courteously for questions and suggestions from your classmates. These will help you to raise the standard for your next report.

Planning Class Programs

You may feel that a class program will be more interesting if it includes some topics that are unfamiliar to the class as a whole. In this case, the class may form committees for the different subjects — European history, commercial geography, etc. Each committee should agree on the topics which promise to be of most interest or value to the class and should arrange the talks for its own part of the program in the most entertaining order. The following lists will suggest interesting topics :

PRACTICE A

Problems from European History

1. Give a brief explanation of the principal factors in the decline of the Roman Empire.

2. Discuss the persecutions of the early Christians. (Cf. the novel, *Quo Vadis*, by Sienckiewicz, and Shaw's humorous play, *Androcles and the Lion*.)

3. Tell the story of the work of early Christian missionaries among the barbarian tribes. (Cf. Van Dyke's short story, *The First Christmas Tree*.)

4. Name the most important institutions or customs of feudalism. Discuss any one. (Can you illustrate from *Ivanhoe* or *Quentin Durward*?)

5. Make the "code of chivalry" clear by explanation and illustration. (*Morte d'Arthur*, *Idylls of the King*, *Ivanhoe*.)

6. Who was Roger Bacon, and how is modern science indebted to him?

7. Who was Machiavelli, and what was his advice to princes?

8. What is meant by the *Renaissance*? Where did it start, how did it develop, and what were the most important results?

9. Discuss some phase of the Elizabethan age: exploration and conquest (cf. Kingsley's *Westward Ho!*); education (who were Lady Jane Grey and Sir Roger Ascham?); the rise of dramatic literature, court life. (Cf. Scott's *Kenilworth*, Peabody's *Fortune and Men's Eyes*.)

10. Who was Francis Bacon, and what were his most important contributions to science and literature? (A sampling of Bacon's quaint, terse essays will add interest to this report.)

11. Who was Rousseau, and how did he believe that boys should be educated? Girls? (Read *Emile* and *Sophia* to find out.)

12. Discuss some phase of the French Revolution: the social causes, the political causes, the "reign of terror." (Cf. Dickens's *Tale of Two Cities*, Parker's *Minuet*, Tarkington's *Beauty and the Jacobin*.)

13. Summarize the important events in the contest between France and England for colonial supremacy. (Cf. Cooper's *Wing and Wing*.)

14. Tell about Louis Philippe and his government. (Cf. Tarkington's *Monsieur Beaucaire*.)

15. Summarize the important forward steps made toward world peace: the work of the Red Cross, The Hague Conferences, the Washington Conference for the Reduction of Armaments.

16. Select one European country that has made important changes in its mode of government since the World War and prepare to explain what those changes were.

PRACTICE B

Problems from American History

1. Discuss the relations of colonists with the American Indians. (Cf. Cooper's *Leatherstocking Tales* and speeches by Indians in *The World's Famous Orations*, Vol. VIII.)

2. Discuss witchcraft in New England. (Cf. Hawthorne's novel, *The Scarlet Letter*, his short story, *Feathertop*, Percy Mackaye's play, *The Scarecrow*, and the early American play, *Superstition*, in Representative American Drama.)

3. Summarize the causes of the Revolution, explaining any one in detail. (Cf. Cooper's *Paul Jones*, Churchill's *Richard Carvel* and *The Crossing*, and Franklin's *Autobiography* and *Cross-Examination before Parliament* in *The World's Famous Orations*, Vol. VIII.)

4. Trace the principal routes of the Westward movement. (Cf. Parkman's *Oregon Trail*.)

5. Describe the gold rush of 1849, and give a vivid picture of life in a frontier mining camp. (Cf. Bret Harte's *Outcasts of Poker Flat and Other Stories*.)

6. Discuss some phase of the Civil War period: the abolition movement; some significant step in public affairs as the Dred Scott decision or Compromises of 1850; the influence of the Lincoln-Douglas debates; the Emancipation bill, etc. (Cf. Drinkwater's *Abraham Lincoln*, Bachellor's *A Man for the Ages*, Churchill's *The Crisis*, Thomas Nelson Page's *Red Rock*, Harriet Beecher Stowe's *Uncle Tom's Cabin*.)

7. Trace the history of our problem with the Philippines. (Read William Vaughn Moody's *Ode in a Time of Hesitation* and *On a Soldier Fallen in the Philippines*.)

8. Summarize the contributions which the United States has made in the interests of world peace since the World War:

part in the Covenant of the League of Nations, Conference for the Reduction of Armaments, part in the commission on German Reparations, etc., etc.

PRACTICE C

Problems of American Citizenship

1. What is meant by the "spoils system" in politics? The "merit system"? Compare.
2. Explain the electoral system of Presidential nominations. How did it originate? How is it carried out to-day?
3. Discuss some scheme for improving the ballot: the preferential ballot, the simplified ballot.
4. Explain the process of naturalization. (Perhaps a committee can arrange a simple dramatization.)
5. Explain some one type of city government, showing advantages and disadvantages; the two-chamber plan, the single-chamber plan, the commission form, the city management form.
6. Explain some one phase of your state government: the governor and his helpers, the legislature, the supreme court, the citizen's contact with the state government.
7. Explain the work and value of the district nurse.
8. Discuss the problem of city sanitation as it affects the private citizen.

PRACTICE D

Problems from Commercial or Economic Geography

1. Discuss some phase of conservation of natural resources: water power, soil, coal, other minerals. Suggest solutions.
2. Explain the danger threatened by some insect or blight to trees or agricultural products: the boll weevil, the tussock moth, white pine rust, etc.

3. Discuss the cost and prevention of forest fires.
4. Trace the production and distribution of paper from the forest through the factory until it reaches your desk in school.
5. Explain the recent popularity of Spanish in the curriculum of commercial courses.
6. Describe the life, customs, and products of some one of our South American neighbors.
8. Give an "itinerary of a breakfast," telling where all the ordinary things on your table this morning came from and tracing the route of one or two of them till they reached you. (Do not go into details of manufacturing processes.)
9. Show how some local industry connects your community with the larger world, both in the products which must be brought in for use in the industry, and in the marketing of the completed product.
10. Discuss our economic dependence on —— (any country you care to supply).

XIV. SCHOOL PUBLICATIONS

General Problems

The editorials quoted below illustrate the major problems encountered in the publication of a school paper, magazine, or annual :

BE A SPORT

There has been some hard feeling toward this paper because it published the write-up in which the Lilliputians criticized the Brobdingnagians. The duty of a school paper is to present both sides of any question that may come up, and, in the interests of fair play, we shall continue to follow that policy.

Criticizing the party in power seldom does any harm. If the criticism is deserved, it may stir the party affected to make beneficial reforms. If it is not deserved, it will merely reflect discredit on the accusers. Let your criticism be fair and in the interests not of obstruction but progress.

While we wish to present the views of both sides, we want also to go on record as believing that all should give hearty coöperation to the mayor and cabinet now in office. If the whole school, or even half of it, is against the administrative officers of our student government, these officers cannot accomplish anything no matter how hard they may try or how good their intentions may be.

DO YOU WANT A PAPER?

The Informer did not come out last Thursday because there was not enough news to fill it and because there was not enough money to pay for it. What about it? Do you want a paper? The staff cannot do all the work. Remember, this is YOUR paper.

The typewriting department faithfully did its share, all the ready news being typewritten in one period. Even with this help we

could not fill the paper. There is a new mail box opposite the office. Use it! It is not there as a decoration. It should always be filled.

The lack of news to print accounts for the many jokes in recent issues. Do you want jokes or do you want news?

The problems before the papers quoted above are :

1. To gain financial support.
2. To win the coöperation of the school in contributing news, so that the paper will be representative of the whole student body.
3. To give fair expression to opinions of factions which are at odds with one another.
4. To unite opposing interests and to overcome political or other jealousies in the interests of the larger school spirit.

The Machinery of Making a Paper

The work of making a paper belongs primarily to the English classes, just as the work of football belongs primarily to the physical training department. Where a paper or magazine is already established, your English classes should work with the staff of the publication by furnishing contributions of news, articles, editorials, poems, or stories, and by discovering and training the promising members of your classes to take responsible editorial positions.

The following list of typical departments includes both the news and the literary features. If the paper is simply a class production, the class will have an individual problem of selecting the departments most valuable for its periodical after enough of the practice work which follows has been done so that the decision may be a wise one.

1. *Editorials*, dealing with any of the school's activities or interests, and written by various members of the editorial staff.

2. *General school news* not included under the special divisions below. This may include innovations in school procedure and alterations and improvements in building or grounds.

3. *Social notes*, including clubs, entertainments, and parties.

4. *Athletics*, including all branches of sport.

5. *Honors and awards*, whether of election to school offices, notice of distinctive service by the school, or scholastic recognition.

6. *Alumni notes*, gathered through correspondence and interviews.

7. *The larger community*, including business friends, Parent-Teacher Associations, etc.

8. *Correspondence and exchange*, both foreign and domestic, including the open letters written by contributors on matters of general interest.

9. *The column*, or department of wit and humor.

10. *Reviews* of books, plays, and films. (This department may be expanded to include reviews of music and art.)

11. *The literary department*, including verse, stories, and essays.

12. *The art department*, including designs, cartoons, sketches, and photographs.

PRACTICE

Come to class prepared to discuss the purpose, content, and value of each of the above departments. Be able to plan a paper for your class or school. Write an item appropriate for one of the departments.

Your editorial staff should consist of one managing editor and an associate editor for each important department. The editor who is responsible for the editorial page is generally

called the editor-in-chief. Each associate editor will need a committee of reporters to help gather material for his department.

The managing editor will be responsible for the final assembling of material and for making certain that no careless work has slipped past his associates. No one pupil can successfully carry this heavy burden unless every member of the staff does his best. You will also need a faculty adviser, who, in the case of a paper worked out as English class work, will be the teacher of the class.

The business staff should consist of a circulation and an advertising manager with assistants. Their duties are three: to estimate the cost and labor of various plans of publication; to report on these to the class; and after the method to be adopted has been decided by vote, to handle subscriptions and advertising funds. You should choose a business adviser from the faculty, probably from the commercial or the mathematics department. Pupils of these departments may help you to work out your business problems as part of their class work.

An inexpensive form of publication, available even to the smallest school or to individual sections of English, is to assemble all acceptable material and appoint copyists or typists to make one complete copy for filing in the class or school library. If you choose this form, a public reading may be possible before the school or friends.

The printed form is more satisfactory. If the periodical is published independently, it must generally be supported by both subscriptions and advertisements. Practical advice as to the cost should be obtained in advance by consulting faculty advisers, alumni, and local printers. The business manager or a committee should interview several printers and obtain bids for the contract. A full preliminary survey of advertising

possibilities will enable your business manager and committee to give a more workable report to the class.

PRACTICE

Come to class prepared to discuss the feasibility of the methods of publication suggested above, or of any other plans that may occur to you. Ask questions and advice from persons who have had some experience in the matter, and try to present a constructive and workable plan. At the close of the discussion dictate to the secretary a composite plan made up of the best points in the various plans submitted, and make a mental note of the pupils who have shown most promise of becoming first-rate business managers.

The Organization of the News Story

The professional news report is organized according to a set formula, which is followed because of its convenience to readers. The first paragraph of a news story, technically termed the **lead**, usually gives a condensed résumé of the principal facts of the story. Frequently this lead consists of a single sentence. It is followed by a paragraph that elaborates the facts given in this opening sentence, and the rest of the report tells the details more minutely.

The advantage to the reader of such an organization is that it economizes his time in reading. A glance at the opening paragraph tells him enough so that he can judge whether the story is worth his reading. For relatively unimportant stories a reading of the lead gives all the facts many readers wish.

The successful news reporter must possess these qualities :

1. Alertness in discovering material.
2. Sufficient imagination and sympathy to discern in events, persons, and situations the possibilities for a good story.

3. The habit of accuracy in observation and in statement.
4. An attitude of fairness.
5. Good taste and good judgment.

The well-trained reporter will remember, also, that personal comment and the pronoun of the first person should be avoided. Objective treatment is required in the handling of news.

The examples on pages 412, 413 illustrate the typical organization of a news story.

The successful composition of leads is one of the most difficult problems of a reporter. He must determine before he begins to write just which features of his story are most significant.

PRACTICE

I. Bring to class five examples of particularly good leads selected from recent newspapers or news magazines. Read them to the class and tell why you consider them good. Your classmates will tell you whether the examples you have chosen are successful or not (1) in arousing their interest so that they would like to read further, and (2) in presenting the essential facts so clearly that the reader will get at once an accurate, though incomplete, idea of the important points of the story.

II. Write leads for five different news stories of events in school or community life. Read them to the class, and ask for criticism on the two points given under exercise II.

III. Coöperate with other members of the class in rewriting the less successful leads submitted.

IV. Develop into a complete news story the best one of the five leads that you have written. Choose details that will make your account vivid and interesting, and present them in the correct order for news writing.

Dep't of Agriculture Plans Radio Features

Radical Changes To Be Made in Presenting Programs for Farmers

Lead.

WASHINGTON. The vast fund of popular and scientific agricultural information that originates on the farms and in the laboratories of the United States Department of Agriculture will soon be tapped in a new place. This is the announcement made by Sam Pickard, chief of the newly created radio service in the department. Steps will be taken immediately, he said, to furnish a variety of agricultural program material to commercial broadcasting stations serving audiences.

*Expansion
of Facts.*

Much of the material furnished by the radio service will be prepared for presentation in a radically different manner than the present almost universal practice of reading manuscripts. Broadcasting stations coöperating will be asked to provide personalities who have unmistakable qualifications to voice the information and material which in most cases will be presented in popular style and in the form of dialogue or questions and answers.

"Uncle Bert," the garden expert, one of Mr. Pickard's phantom characters, will entertain and instruct the boys and girls of the Radio Order of Junior Gardeners with nature-study information. Some of the juniors themselves will be heard over the radio as they ask questions of Uncle Bert.

"Fifty Farm Flashes" will soon be offered as a regular feature on the air. The "flashes" will consist of interesting current information sought by farmers through the several thousand letters received each week by the department.

Other special feature programs are under consideration, among which are the "Housekeeper's Half-Hour," and the "National Farm School." In the latter the farm will be considered as the student's laboratory. Timely lecture courses which dovetail with the daily farm work will be developed, and laboratory assignments will be made which necessitate putting into practice the subject matter taught. These will be supplemented with a file of bulletins dealing with the subject matter broadcast.

*The New York Herald-Tribune*¹

¹Reprinted by permission.

The Human Interest Story

Some stories are important because they appeal to the feelings of the reader rather than to his sense of news values. Often they are of little real value as news ; yet they are of great value to the paper, for they interest the reader and increase the circulation. Here is an example of the type :

Falls Asleep at Inquest

Sir Richard Not Interested in What Happened to Sue

Sir Richard, a large black and white cat, owned by the patrolmen of the Flatbush Police Station, stretched himself, lay down, licked his chops, and gazed blandly at the wall yesterday when the proprietor of a soda water stand next door to the station, came in and accused Sir Richard of eating Sue, his canary.

Sir Richard did not move a muscle as the complainant declared that, according to his custom, he had freed Sue from her cage to get some exercise in the shop. He went to the telephone, he said, and then Sir Richard leaped through a window, snatched up Sue in his jaws, and sprang out.

Sir Richard did not seem to listen as the station doorman, who has made Sir Richard his charge, denied that Sir Richard leaped through the window after Sue. Instead, he insisted, Sue flew into the station and —

Sir Richard had no interest whatever in the discussion. He was sound asleep.

The New York Times.

PRACTICE

1. Bring to class two human interest stories from your town newspapers.
2. Write a human interest story for your school paper or to be read in class if you have none. If any are good enough, they may be printed or posted.

¹Reprinted by permission.

The Editorial

Reread the editorials given at the first of this chapter, and then read the examples that follow. Make a list of the problems with which each deals.

COUNTING DOGS

According to the tax returns, there are 60,000 dogs in Philadelphia, each of which pays his license fee of a dollar into the City Treasury. But the sum of \$60,000.00 thus received is no greater than the intake from the same source last year. This means that some dogs are shirking their civic responsibility. They are frisking about unconcernedly, letting the honest, incorruptible, upright dogs support the City Government; and they are not doing their share.

One hesitates to believe that any Philadelphia dog can be so recreant to the voice of duty as to evade his license fee. It would be pleasant if we could believe that every dog is as good as he looks. But there are poodles and Poms riding about in limousines, their noses high, like the gears of the cars they ride in, who know in their sluggish consciences that they are "in bad" with the Bureau of Police for their negligence.

On the other hand, there are poor but honest dogs whose life is a skirmish amid the milk bottles and redundant garbage cans in the back alley, who have planked down their dollar for a license. They are entitled to ride in the front seat of a peddler's cart or a motor truck and bark at the plutocrat dogs who have not done their duty.

Now there is to be a round-up, but the 60,000 dogs who have paid \$1.00 out of their hard earnings need have no fear.

A dog is worth a lot more than a dollar to any family he serves. He gets the most meager allowance of any member of the family, no matter how soft his pillow may be or how high his plate is heaped with good things to eat. He is the sole domestic servitor who is glad to work for nothing. Nurse girls paid to amuse the children are not half so entertaining as Bruno or Carlo who gives his show free. You cannot pay for such devotion. Nor does your dog care where you live or who you are if you are kind to him. His life is in

your favor. His sole aim is to please you. If he has done that, he lies down to his *Nunc Dimittis* with his conscience satisfied, because he has loved much and deserves to be fondly remembered and forgiven.

Why should one begrudge him the price of \$1.00 a year?

*Philadelphia Public Ledger*¹

ALIBIS

Homer could have squatted in the dust at the gates of Athens. The rich would have pitied him, and tossed gold into his cap. He, like Milton and like Prescott, had the best of alibis. He was blind.

Demosthenes, greatest of all orators — who could have blamed him for waiving his ambition and settling comfortably in Attica, on the remains of his father's fortune? For failing in statesmanship and oratory he had a triple alibi. His lungs were weak, he had a harsh, unmusical voice — and he stuttered.

Beethoven, the ultimate genius of the classical school of music, beyond whose creations, as Wagner said, instrumental music can never go, became stone-deaf before middle life, and never heard, except by the inward ear, his own great symphonies. Here was an alibi, surely.

Charles Lamb, prince of essayists, Elizabethan scholar and chum of Coleridge, spent his twenty-first year in an insane asylum, and the rest of his life as a clerk in the accounting rooms of the East India house, supporting his periodically demented sister. Here would have been an alibi.

Lord Byron, more interested in being an athlete than a poet, became a boxer of unusual skill, and was one of the few who have ever succeeded in swimming the Hellespont at the point where Leander is supposed to have drowned. Yet he had a club foot.

Pope was a hunchback. Carlyle had chronic indigestion and melancholia. Robert Louis Stevenson was a consumptive and wrote most of his books in bed. Daniel Webster was too timid to recite in school. Booker T. Washington was a negro and a pauper. E. H. Harriman, at the time of his greatest battles and achievements, was a physical invalid. Alibis! Alibis! But never used. Never thought!

¹ Reprinted by permission.

The rough spots on the road to greatness are peopled with cringing alibis, whining, winking, enticing, whispering of easier bypaths, tempting by their insidious allurements to divert the traveler from his objective and promising to excuse his failure.

"It's too early in the morning — too late in the afternoon. The day is too hot — too cold. . . . You're not in fighting trim to-day — Wait! Wait!" So whisper the alibis. *The Cosmopolitan*¹

The final editorial quoted here was written by William Allen White, and was awarded the Pulitzer prize of \$500.00 as the best editorial of 1922. Study it with particular care to discover why it should have been selected for special reward.

FREE SPEECH

You tell me that law is above freedom of utterance. And I reply that you can have no wise laws nor free enforcement of wise laws unless there is free expression of the wisdom of the people — and, alas, their folly with it. But, if there is freedom, folly will die of its own poison and wisdom will survive. That is the history of the race. It is the proof of man's kinship with God.

You say that freedom of utterance is not for time of stress, and I reply with the sad truth that only in time of stress is freedom of utterance in danger. No one questions it in calm days, because it is not needed. And the reverse is true also; only when free utterance is suppressed is it needed, and when it is needed it is most vital to justice. Peace is good. But if you are interested in peace through force and without free discussion, that is to say, free utterance decently and in order — your interest in justice is slight. And peace without justice is tyranny, no matter how you may sugar-coat it with expediency. This state to-day is in more danger from suppression than from violence, because in the end suppression leads to violence; violence, indeed, is the child of suppression. Whoever pleads for justice helps to keep the peace; and whoever tramples upon the plea for justice, temperately made in the name of peace, only outrages peace and kills something fine in the heart of

¹Reprinted by permission.

man which God put there when we got our manhood. When that is killed, brute meets brute on each side of the line.

So, dear friend, put fear out of your heart. This nation will survive, this state will prosper, the orderly business of life will go forward if only men can speak in whatever way is given them to utter what their hearts hold — by voice, by letter, or by press. Reason never has failed men. Only force and repression have made the wrecks of the world.

WILLIAM ALLEN WHITE in *The Emporia Gazette*¹

The **editorial** is a brief discussion of some event, situation, or problem of interest to the reading public. Usually it is based on current news; that is, the subject is a timely one. The organization of material is simple. A brief statement of the event or the problem is usually followed by a concise explanation of the facts involved, and the discussion is concluded with an expression of opinion or an appeal for action. The facts presented must not only be of interest but must also be dependable and not mere rumors. The opinion must be a fair and intelligent one.

The range of subjects suitable for editorials is wide. Occasionally the topic is not a specifically timely one but of perennial interest, as in the one on *Alibis*. The subject may be a whimsical one, as in *Counting Dogs*. The most common of all editorials are those on current political or social problems. The city or national election, the enforcement of law, the enactment of new laws, the safeguarding of the rights of the people are all typical subjects. The problem may be a purely local one, or, as in *Free Speech*, a problem of national importance.

In tone the editorial should be fearless and honest, but at the same time courteous and tactful. The writer has opportunity to express his personal opinion and his personality, but

¹ Reprinted by permission.

does so unobtrusively. The formal "We believe" or "The opinion of this paper is" has become rather trite. Notice, in the editorial on *Free Speech*, which was addressed to the governor of the state, the simple and informal use of "You tell me" and "I reply" giving an effect of humility and courage combined, which could not have been obtained had the tone been more pompous or less direct. This particular editorial is too earnest to permit the use of humor, but in many controversial subjects the edge is taken off by a tone of pleasant banter and not too scolding satire.

The editorial may range from a subject of humorous interest to a subject of serious political or social importance. Usually the topic discussed is a timely one. The spirit should be fearless and honest, but fair and courteous. The style should be unaffected and direct.

PRACTICE A

1. Each of the editorials quoted in this chapter presents, or at least implies, a definite appeal or plea of some kind. State the appeal of each in a single sentence.

2. Which of the editorials appeals most to you, personally? What is there in it which makes you like it?

3. What use is made of humor? Is it appropriate to the editorial using it? Would it be less appropriate in some of the others, for instance in the one on *Free Speech*? Why?

4. Which of all is so worded that it should be least likely to offend, and yet to force its conviction home?

5. What can you conclude as to the range of subject matter suitable for editorials? Uphold your conclusion by specific examples.

PRACTICE B

Choose from the following subjects, or others suggested by these, subjects representing the three kinds of editorials studied (the essay type, the human interest type, and the serious problem type), and write an editorial of from one to two hundred words on each :

1. Freshmen, Look Ahead !
2. A School Office is a Public Trust.
3. Keeping Those After-Exam Resolutions
4. Supporting the School Debaters
5. "Snapping Into It"
6. Make It a Real Christmas
7. Lateness
8. Recovering from Being a Sophomore
9. The Traffic Laws of our Corridors
10. Backing a Losing Team
11. Thrift Week
12. Book Week
13. Better Speech Week
14. Clean-up Week
15. School Week
16. Arbor Day
17. Hobbies
18. An Alumnus to be Proud of
19. Our Most Distinguished Citizen
20. The Benefits of Cramming
21. A Long Pull Together
22. Our Quiet Lunch-Room
23. Rearing the Freshman
24. Our Representatives in the School Government
25. Local Talent (school dramatics, music, etc.)
26. Keeping Fit
27. Cheating Yourself
28. Traditions
29. Open Books in Grading
30. Up to Standard
31. "Everybody Out"
32. The School "Hello!"
33. "Rolling up the Score"
34. Classroom Decencies
35. What my School Has Done for Me
36. The Other Fellow's Opinion
37. "It was the Umpire's Fault."
38. "The Referee was Unfair."
39. Excuses
40. Teachers are Human Beings.
41. A Year of Home Runs
42. A Sporting Chance
43. Lobbying
44. Economy of Time
45. Economy of Motion
46. "Play up, Play up, and Play the Game!"
47. Student criticism of the school or of school activities

Avoiding Verbal Horrors

Do you recognize any of these? Have they appeared in your speech or writing?

A vast concourse was assembled to witness.

A vocal solo was rendered.

The audience was favored with a selection.

An enjoyable time was had by all.

There was a superabundance of toothsome viands.

The body fell with a dull, sickening thud.

All the appointments were elaborate.

The sight beggars description.

Then pandemonium broke loose.

He was the recipient of many tokens of esteem.

But alas! our fondest hopes were doomed to disappointment.

It was an impressive sight, never to be forgotten.

The cottage nestled among the hills.

It made a pretty picture.

I gazed upon the sea of upturned faces.

The devouring element had worked its will.

The greedy flames soon wrought destruction.

The rate is a dollar per diem.

The stalwart hero was accorded an ovation.

A pack of barking canines surrounded me.

He had barely recovered from his recent indisposition.

He was getting along as well as could be expected.

We hope for his speedy recovery.

I was greeted by a large and enthusiastic audience.

There was a goodly number.

She presided gracefully at the punch bowl.

Every one participated heartily in the festivities.

When they had at last put in a tardy appearance —

Her touching rendition of this noble masterpiece won the plaudits of the audience.

Having wended our way wearily through the jostling mass —

This has been a most enjoyable occasion.

His Herculean efforts were all in vain.

Nature's smiling face was in perfect harmony with my mood.
A breathless silence ensued and then the audience cheered to the echo.

Speculation was rife as to the significance of this strange enigma.
The occasion was replete with interest.

I was the proud possessor of —

Instead of "A vast concourse was assembled to witness," it is better to say *A crowd came to see*. Instead of "canine" it is better to say *dog*. *Begin* is a simpler, stronger word than "commence." *Received* is better than "was the recipient of."

How many of these Verbal Horrors have you encountered? Most of them are taken from lists drawn up by experienced newspaper writers as horrible examples of the style to be avoided in good news writing.

Add to this list any trite expressions you have recently come across. Watch your own writing and speech for other worn-out expressions.

The following intimate tribute is noteworthy for sincerity and freedom from triteness :

MARY WHITE

The Associated Press reports carrying the news of Mary White's death declared that it came as the result of a fall from a horse. How she would have hooted at that! She never fell from a horse in her life. Horses have fallen on her and with her — "I'm always trying to hold 'em in my lap," she used to say. But she was proud of few things, and one was that she could ride anything that had four legs and hair. Her death resulted not from a fall, but from a blow on the head which fractured her skull, and the blow came from the limb of an overhanging tree in the parking.

The last hour of her life was typical of its happiness. She came home from a day's work at school, topped off by a hard grind with the copy of the high-school annual, and felt that a ride would refresh her. She climbed into her khakis, chattering to her mother

about the work she was doing, and hurried to get her horse and be out on the dirt roads for the country air and the radiant green fields of the spring. As she rode through the town on an easy gallop, she kept waving at passers-by. She knew every one in town. For a decade the little figure with the long pig-tail and the red hair-ribbon had been familiar on the streets of Emporia, and she got in the way of speaking to those who nodded at her. The horse was walking, but as she turned into North Merchant Street, she took off her cowboy hat, and the horse swung into a lope. A *Gazette* carrier passed — a high-school boy friend — and she waved at him, but with her bridle hand; the horse veered quickly, plunged into the parking where the low hanging limb faced her, and, while she still looked back, waving, the blow came. But she did not fall from the horse, she slipped off, dazed a bit, staggered, and fell in a faint. She never quite recovered consciousness.

A year or so ago, she used to go like the wind. But that habit was broken, and she used the horse to get into the open to get fresh, hard exercise, and to work off a certain surplus energy that welled up in her and needed a physical outlet. That need has been in her heart for years. It was back of the impulse that kept the dauntless, little brown-clad figure on the streets and country roads of this community and built into a strong, muscular body what had been a frail and sickly frame during the first years of her life. She came to know all sorts and conditions of men; the traffic cop was one of her best friends. The Latin teacher was another. A farmer-politician, a preacher-police judge, and a music master were her special friends; and all the girls, black and white, above the track and below the track, in Pepville and Stringtown, were among her acquaintances. She brought home riotous stories of her adventures. She loved to rollick; persiflage was her natural expression at home. Her humor was a continual bubble of joy. She seemed to think in hyperbole and metaphor. She was mischievous without malice, as full of faults as an old shoe. No angel was Mary White, but an easy girl to live with, for she never nursed a grouch five minutes in her life.

The most fun she ever had in her life was acting as chairman of the committee that got up the big turkey dinner for the poor folks at the county home; scores of pies, gallons of slaw; jam, cakes, preserves, oranges, and a wilderness of turkey were loaded in the car and

taken to the county home. And, being of a practical turn of mind, she risked her own Christmas dinner by staying to see that the poor folks actually got it all. Not that she was a cynic; she just disliked to tempt folks. While there she found a blind colored uncle, very old, who could do nothing but make rag rugs, and she rustled up from her school friends rags enough to keep him busy for a season. The last engagement she tried to make was to take the guests at the county home out for a car ride. And the last endeavor of her life was to try to get a rest room for colored girls in the high school. She never wanted help for herself. Clothes meant little to her. It was a fight to get a new rig on her; but eventually a harder fight to get it off. She never wore a jewel and had no ring but her high-school class ring, and never asked for anything but a wrist watch. She refused to have her hair up; though she was nearing seventeen. "Mother," she protested, "you don't know how much I get by with in braided pigtails that I could not, with my hair up." Above every other passion of her life was her passion not to grow up, to be a child. The tomboy in her, which was big, seemed to loathe to be put away forever in skirts. She was a Peter Pan, who refused to grow up.

Her funeral yesterday at the Congregational Church was as she would have wished it; no singing, no flowers save the big bunch of red roses from her Brother Bill's Harvard classmen — Heavens, how proud that would have made her! — and the red roses from the *Gazette* force in vases at her head and feet. A short prayer, Paul's beautiful essay on Love from the Thirteenth Chapter of First Corinthians, some remarks about her democratic spirit by her friend, pastor and police judge, which she would have deprecated if she could, a prayer sent down for her by another friend, and opening the service the slow, poignant movement from Beethoven's *Moonlight Sonata*, which she loved, and closing the service a cutting from the joyously melancholy first movement of Tschaikowski's *Pathetic Symphony*, which she liked to hear in certain moods on the phonograph; then the Lord's prayer by her friends in the high school.

That was all.

For her pallbearers only her friends were chosen; her Latin teacher; her high-school principal; her doctor; her pal at the *Gazette* office, and her brother Bill. It would have made her smile to know that her friend the traffic cop had been transferred from

Sixth and Commercial to the corner near the church to direct her friends who came to bid her good-by.

A rift in the clouds in a gray day threw a shaft of sunlight upon her coffin as her nervous, energetic little body sank to its last sleep. But the soul of her, the glowing, gorgeous, fervent soul of her, surely was flaming in eager joy upon some other dawn.

WILLIAM ALLEN WHITE in *The Emporia Gazette*¹

Special Departments

SOCIAL NEWS

Study the social news-item quoted on the next page. Why would it interest pupils of the school where the incident occurred? Find examples of expressions which give an effect of naturalness and also any phrases which are artificial.

PRACTICE

Write whichever of the following items your teacher assigns. You may want to form groups for the different departments. Submit your stories to your group or to your class and ask their suggestions as to whether: (1) the form is concise, (2) the spirit is good, (3) the language is natural, (4) the order of presentation is correct, (5) the story is interesting.

Write news notes of one hundred to two hundred words on any of the topics suggested here, or on any others:

- | | |
|--|----------------------------------|
| 1. Some recent assembly | 10. The faculty entertainers |
| 2. The physical training demonstration | 11. The last informal |
| 3. A community Christmas | 12. A concert |
| 4. A basket ball benefit | 13. The Hallowe'en costume party |
| 5. Our fair | 14. A school sing |
| 6. The indoor circus | 15. The Christmas party |
| 7. The benefit moving picture | 16. Carols for shut-ins |
| 8. A class banquet | 17. The annual community dinner |
| 9. A class play | 18. A bazaar |
| | 19. The home economics exhibit |

¹ Reprinted by permission.

Arista Candidates Meet Celebrities

Babe Ruth Shakes Hands With Caesar

To offer the faculty an opportunity to meet all the Arista candidates, the Arista on Wednesday, April 12, from twelve to one o'clock, held a "get acquainted" party in gym 501.

Both teacher and students were doubly tagged — on the front, with their own appellations; and on the back, with the nomenclatures of modern, mediaeval, or ancient celebrities. The name inscribed on the tag on the back was unknown to the bearer, who solved his identity according to rules prescribed by Miss West.

Dr. North, who opened the meeting with a short address in which he emphasized the fact that the necessarily limited number of students attaining Arista honors does not comprise all worthy of such distinction, and who welcomed the candidates with a few congratulatory words, bore, unbeknownst to himself, the amazing title of "Babe Ruth." His batting average in scoring laughs was as great as that of the mighty home-run king on the diamond.

Following this, the rules of the guessing game were announced. Eventually, amidst a great deal of laughter, each one solved the mystery of his or her identity. Miss Black introduced the next number of a delightfully "confabby" program. The entire assemblage was divided into smaller groups. These groups vied with each other in successful efforts to be as infantile as possible. From the vantage point of an observer "Bird, Beast and Fish" seems to have been the most popular of the pastimes.

An unexpected treat interrupted these mirth-provoking ceremonies. Ice cream and cake were served to all present.

This informal reception closed with a new realization on the part of the teachers that their pupils were worth cultivating, and with anxious hopefulness on the part of the candidates that they might gain the key which opens the golden gates of the Arista League.

Thanks should go to all who aided Miss West and Miss Black in making the entertainment a great success.

From a High-School Paper

ATHLETICS

Study the following example of sport news both for organization and for spirit :

HOLMAN EASILY DEFEATS
CRIPPLED FOOTBALL
ELEVEN, 23-0

Monroe Stars in Otherwise Drab Game

Losing their first P. S. A. L. game in four years, Norton was defeated by the strong Holman eleven to the tune of 23-0. Norton, although under the great handicap of having six regulars out of the line-up, gave a very creditable exhibition of grit and gameness. The Scarlet and Blue were outclassed from beginning to end, but never gave up in their stubborn fight against hopeless odds.

Monroe, the only regular Scarlet and Blue backfield man on the field, was a veritable tornado in action. He was in every play, whether on defence or offence. His customary long runs were conspicuous by their absence as Norton had poor interference to offer their star.

Holman Backfield Good

Never has there been seen on any high-school gridiron a backfield combination such as Holman presented last Saturday. "Sandy" Carter, the plunging fullback of Holman, rated as one of the best line plungers in national scholastics, carried the ball across Norton's goal line for the first touchdown of the game. The two halfbacks, Austin and Jones, also stars of the first order, each carried the ball over for two more touchdowns in the third and fourth periods. Daton, Holman's diminutive quarterback, directed his team like a true field general, and his long runs aided his team in large measures even though he did not make any of the scores. Jones made successful drop kicks after each touchdown, which gave the welcome two extra points. The game was not as one-sided as the score would suggest, but every inch gained was an inch fought for, and the 3000 schoolboys and girls who filled the stadium went away satisfied.

(A detailed account of the play in each quarter follows. Then come the line-up and the score by periods. The account closes with a summary of touchdowns and goals and with the names of umpire, referee, and linesmen.)

From a High-School Paper

Sport news should be given in concise form and *show a spirit of good sportsmanship*. The livelier the write-up, the greater its appeal. Names of players and points scored should be noted with absolute accuracy.

PRACTICE

1. Write a report of any game or track contest which has occurred recently between schools or classes, or in your physical training section. Name the participants; give honorable mention to any who deserved it, and estimate fairly the ability and sportsmanship of both teams.

2. Write a brief article to introduce a new coach to the school, or to inform new students about the work of an old coach.

3. Write an appeal to students to come out to some particular "pep meeting." Try to inspire rather than scold.

4. Write an appeal for more men or women to come out for preliminary try-outs, both as onlookers and as contestants.

5. Write an appeal for financial support for some team.

6. Write an appeal to students or faculty to be present at games or track contests.

7. Write a descriptive report telling about the work of cross-country track teams, or of some form of athletics which must do its work without cheering of spectators to help it on. For instance, compare the half-mile race with the cross-country race.

8. Write a report to interest students unfamiliar with football or some other game in that particular sport. Give

some of the interesting facts about being in training, about practice, etc.

9. Write a report of some out-of-town trip.

10. Write a report of some scholastic activity or class work, using athletic terms and comparing the principles of sportsmanship, showing how they may be applied to both kinds of activity.

HONORS AND AWARDS

Articles on honors or awards may be either publicity about contests to be entered or prizes to be offered or announcements of winners. In both types the exposition must be clear and accurate.

PRACTICE

1. Write an advance notice for some school contest or try-out for which prizes or honorable mention are to be awarded.

2. Write the story of some school or inter-school contest or try-out that has taken place. Give exactly the names of the winners and of those receiving honorable mention, and state accurately the events or the subjects in which they won honors.

INTERVIEWS

Much of the most vital news about the "larger community," that is, about successful business men, public officials, and celebrities who may visit the school, can be obtained only through interviews. The following interview with Arthur Woods, given when he was Police Commissioner of New York, shows one kind of copy of interest to school readers.

FAIR PLAY

Every normal boy and girl loves to play, but sometimes we find one who is willing to win by breaking the rules of the game. Such a boy or a girl is not a good sport. The person who is not willing to

obey the law, according to Arthur Woods, is not a good sport. In an interview on New Year's Day he explained why there must be laws wherever people live together.

"I wish," said Mr. Woods, "that every man and boy in the United States would make a New Year's resolution. And I wish that the resolution might be this:

"I will play the game fairly and according to its rules. I will play hard and keep on playing, whether I am hurt or tired or not. I will remember that I am one of a team and that I must work for the good of that team and not merely for my own interests. I will be fair to the other side, but I will make them fight for every inch they gain."

"Every boy and every man knows that there is no fun in a game unless he plays strictly according to the rules. A man is a poor sport not merely if he cheats at games or plays foul in football, but if he fails in any way to keep the laws of the community in which he lives.

"Why is there any law?" Mr. Woods continued. "How could we avoid laws? Suppose we were in a group of five hundred people cast ashore on some island in the Pacific Ocean, far from the mainland and out of the path of steamers. Let us suppose that there is plenty of fresh water on the island, that fruit and vegetables grow in profusion, that there are enough wild animals to supply us with meat. We are perfectly happy in this isolated paradise. We have no need of laws and courts and policemen.

"But don't we need these things, after all? Let us think what would happen. You see a big juicy cocoanut at the top of a tree. You clamber up the trunk after it. You reach it and it falls to the ground. I happen to be walking by. I pick up the cocoanut and start away with it.

"That is my cocoanut," you say, 'give it back to me.'

"It is my cocoanut," I reply, 'I've got it.'

"You try to take the cocoanut away from me, and we fight. Your friends join in to help you and my friends join in to help me. And the peace of that island is pretty thoroughly broken up.

"At last, all five hundred of us get together and resolve that there shall be no fighting over the cocoanuts or anything else. And there you have a law established.

"Now we have *laws* in our community. Yet two days later you step on the tail of my pet monkey and I find fault and soon we are fighting again. With a law against fighting, we should not be fighting, but who is there to stop us? The whole community cannot assemble and stop us. Instead, some one man does the work of the whole community and stops our fight. In doing this he becomes our first policeman.

"Now we have both *laws* and *police*. How do we get a court? Suppose that some one says that the police hit him over the head with a club and the policeman says that he did nothing of the sort. Who is to decide which is right? Surely there must be a judge to question the person accused and the one who accuses him as well as the witnesses. There we have our court established.

"As our island community now has *laws* and *police* and a *court*, it is a place wherein people may live together in safety and happiness.

"The reason for obeying the law is that the man who does not obey the law is a poor sport. He is selfish, and plays the game regardless of the rules of the team."¹

When acting as an interviewing reporter, you should be straightforward and courteous, remembering that you are asking a favor from some one who is probably occupied with more important things. It will be useful and tactful to know in advance the more important facts about the person, including his achievements and perhaps also his hobbies.

Besides knowing the man or woman, you should usually know rather definitely the kind of material you hope to get. Your leading question will be along the line of the person's specialization; perhaps "What is the best preparation for a boy or a girl whose ambition is a political career?" or "What qualities of citizenship are most essential for high-school pupils?"

Reports of interviews often include some description of the

¹ Reprinted by permission.

person about whom they are written, both as to appearance and personality, with perhaps a few interesting facts concerning his life. The reporter should try, also, to make the person he is describing seem human, but to avoid caricature.

A reporter should know in advance important facts about the person he intends interviewing, should know about what he wants to find out, and, after the interview, should be able to include in his report an accurate and human description of the person.

PRACTICE

I. Appoint members of your class for the following interviews. After the interview the reporter should write up 150 to 500 words presenting the chief facts obtained.

1. The principal of the school concerning some matter of school welfare.
2. A teacher concerning some recent conference of teachers which she has attended. Find out what has happened that is likely to be of deepest interest to the pupils of your own school.
3. Some benefactor of the school, finding out why he is interested in the welfare of the school. Introduce him, through your report, in a way to make the pupils appreciate his friendliness.
4. Some member of the Board of Education or some public official about the possibility of larger tax appropriations for school purposes.
5. The president of the Parent-Teachers Association to find out about the work that has been done by the organization during the present year.
6. Some business man to get his comment on the value of high-school graduates in his business. Find out what he considers the weak and the strong points of the training given by high schools as preparation for business life.
7. Some old resident of the community who can give you an interesting sketch of the school as it was a number of years ago.
8. Some librarian to find out what books are most in demand among boys and girls of high-school age.

II. Draw up a list of alumni and other persons with whom interviews might be worth while and assign these to members of the class, making clear in each case what the interview is to try to find out.

THE LARGER COMMUNITY

Just as the city dailies go beyond local topics and embrace national and international news, so most high-school newspapers include some items regarding the larger community. Most school papers adopt the proportion of only one or two write-ups of community news in each issue, and generally confine such items to topics related to high-school activities or appealing especially to high-school pupils. Among such topics are activities of Parents' Associations, lists of new books in the public libraries, and lectures, plays, musical events, and science and art exhibits held outside the school. The technique of such articles does not differ from that of other news or review writing.

ALUMNI NEWS

Letters from alumni, either those in college or in business, will be of interest here. Reliable items about the occupations and important events in the lives of alumni almost always prove an attractive feature of the periodical.

EXCHANGE AND CORRESPONDENCE

The wider the exchange of papers and magazines any school has, the better its periodical is likely to be, because the standards of judgment will be broadened through comparison with what others are doing. Where a school paper is not yet started, sample copies of successful publications will often be sent free in answer to a courteous request. If your school already has a paper, publications of other schools may be asked

in exchange for your own. These should be acknowledged in your exchange column. A feature of value is the trading of friendly criticism. One magazine runs one paragraph called "What Others Think of Us," and another "What We Think of Others," thus stimulating improvement on both sides.

Often a signed letter in the correspondence column of a school periodical has more effect than an editorial on the same subject would have. If you can obtain from school celebrities occasional letters criticizing or advocating practices or measures that need discussion, you will increase the popularity and the effectiveness of the editorial page.

PRACTICE

Divide into groups for the following practice. After passing upon the work of members of your own group, exchange work with other groups for constructive criticism, to be given either orally or in writing.

1. Ask an alumnus who has gone to college to write a letter advising pupils how best to prepare for success in their freshman year in college, normal, or business schools.

2. Write a letter to some other school requesting exchange copies of their publications, and also any suggestions from their experience that will be helpful in solving your own problems in publishing a paper. Be specific in stating what those problems are.

3. Arrange for exchange of letters with schools in other sections of the country, or, if possible, with schools in other countries.

4. Let members of the class contribute personal letters they have received which have general interest for all pupils. Write editorial introductions for these letters.

5. Write sentence criticisms on the papers and letters received, pointing out, first, outstanding good points, and second, possible improvements.

6. Write an open letter of favorable criticism designed for publication in a school periodical.

7. Write an open letter of adverse criticism designed for publication in a school publication.

8. Write an open letter on some problem that should be brought to the attention of the student body, such as courtesy to visitors, the appearance of home or classrooms, conduct in the lunch room or corridors, etc.

9. Ask a school celebrity, for instance the president of a school organization or the manager of an athletic team, to write a letter such as one of those listed under 6, 7, and 8.

THE HUMOR COLUMN

No paper or magazine is complete without its department of wit and humor. Steady effort and genuine thought are essential in writing and in editing it. The chief problem is to think up fresh ideas instead of copying the stale humorous stories going the rounds in various publications. Study the departments of humor of other school journals and of the big dailies and magazines for suggestions which can be adapted to your own needs. None but inexperienced writers will need the caution that personal jokes upon classmates or teachers must avoid being sharp, ill-bred, or unkind.

Humorous or witty paragraphs or editorials like *Counting Dogs* are an excellent feature of a humor column. They are not easy to write, but it is not uncommon for the student who honestly attempts them, after a study of a few good humor columns, to find within himself unsuspected sources of wit or humor.

"Heard in Class" or "Found on Examination Papers" are typical sections of many columns, which quote such answers as the following:

After the Greeks had made sacrifices to the gods, they ate themselves.

The swift messenger who had brought the news of the enemy's approach became noted for his great *feet*.

Algebra Teacher (after explaining a long and complicated equation): And now we get, X is equal to 0.

Weary Freshman: Whew! all that work for nothing!

In general, it is better to use actual sayings or examination blunders from your own school for this section than to adapt jokes from magazines, because your own will be new.

An important element of the paper is the verse that it contains. Some of this is usually on timely school topics, but any original verse with a humorous or witty twist is appropriate. Writing parodies is easier than other verse writing, since a pattern for the meter, and to a large extent for the rime also, is furnished by the original poem. Examples of the most common verse forms will be found in the chapter on "Rhythms and Rimes."

PRACTICE

1. Ask the librarian to help you find the best known humorous columns in the papers and magazines, and list the titles under which these columns are run. Make a list of your own of the most suggestive titles you can think of, and present them to the class for vote, both as to the most humorous and the one most individual to your own school. Two modern plays, *Dulcy* and *The Old Soak*, grew out of column characters. Can you invent a character suitable for a school paper?

2. Interview your teachers for anecdotes of funny recitations and examination answers. Keep your ears open and bring to class as many as you can collect. Your classmates will decide which are really humorous enough to be used in the paper.

3. Think of several titles for a section designed to "take off" the foibles or noticeable habits of fellow students. Write out ten or twelve sentences, one for a person, suitable for such a section. Include yourself, and *don't be unkind*. Ask and

accept the judgment of your classmates and your teacher as to which are worth publishing.

4. Write five or six limericks on amusing incidents of the school year. (See Chapter XV, pages 461, 462.)

5. Write a parody on some passage you have had to commit to memory in the literature class.

6. Write a prose one hundred word "take-off" on the classroom entrance and opening remarks of some pupil. Make this as genuinely funny as you can, but write nothing which you would not be willing to present to the person himself. It is safer to write about some one who is a friend, or about yourself.

7. Write one humorous quatrain (stanza of four lines) on any subject of interest to the school. After hearing these read aloud in class, select one, and continue it with a second stanza of the same length.

8. Find in other school papers the wittiest brief comments you can, and quote these, adding your own comment or retort, or writing a humorous title.

REVIEWS

The aim of the review department should be twofold: to interest and entertain, and to direct the readers' attention to books and plays worth noting. The best aid toward the writing of such reviews may be obtained from a study of the write-ups in magazines like *The Bookman*, *The Saturday Review of Literature*, and *The Literary Digest*, and in the dramatic and the magazine sections of the better newspapers.

PRACTICE

1. Select from one of the best newspapers one good book review and analyze it. Bring the review to class and read it, or at least refer to it in presenting your analysis.

2. From a dramatic page conducted by a well-known critic choose and analyze one review of a play or a film. Be prepared to give your analysis clearly and smoothly before the class.

3. Write a two or three hundred word review of a new book that you can recommend to your fellow students.

4. Write a review of not more than three hundred words of a current drama, musical comedy, or film that you consider worth seeing.

LITERARY DEPARTMENT

Many schools issue both a newspaper and a literary magazine. Those that find it impossible to support two publications generally get out an occasional magazine supplement to the paper. School magazines may appropriately contain stories, essays, poems, short plays, original dramatizations of material read in connection with the course in literature, humor, and pictures. In some magazines successful use is made of cartoons, but, in general, those are left to the school paper, while cuts made from photographs and from original drawings figure more largely in the magazine. Most high-school writers lack the sustaining power to create good serial stories, but when a well-made long story is submitted, the magazine gains in interest by running it in installments. For examples of stories, essays, and verse and for help in writing for the literary department consult Chapters II and III.

ART

The need of cartoons, illustrations for magazine stories, and designs for magazine covers and for cuts to head special columns in the paper and special departments in the magazine gives rise to a fine opportunity for coöperation between the

English and the art departments of the school. Some schools furnish the original drawings required for the publications through volunteer work from the art students, some through art clubs, and others through class assignments. Photographs from which cuts are made for papers or magazines may be taken by professionals, but snapshots made by students often produce equally effective results.

PRACTICE

1. Come to class with definite suggestions for the kind and amount of art material to be used in your paper or magazine.
2. Suggest five good subjects for cartoons. What specific qualities of those subjects should be played up? Remember that in cartoons, as in humorous writing, kindness and good taste must not be violated.

Preparation of Manuscript

The entire working corps of the periodical should, if possible, visit a school or a city printing plant in order to observe the process of printing. After seeing the speed and exactness with which a good printing establishment carries out the directions on copy, and after realizing that a change in wording, spelling, or punctuation, once the type is set up, means the resetting of at least a whole line, the new journalist perceives the need of care in preparing copy.

The rules of business usage, as well as the rules of the editors, require observance of the following conventions in preparing manuscript, which in newspaper offices is called copy :

1. The most convenient size of paper for manuscript or for business letter is $8\frac{1}{2}$ inches by 11 inches, or, less frequently, $8\frac{1}{2}$ inches by 13 inches.
2. White paper is necessary for business and professional purposes.

For school use, paper slightly shaded, cream or yellow, and not too highly glazed, is easier on the eyes of the reader.

3. Typewritten copy is always preferable to handwritten, and even in high school, skill in the use of the typewriter should be cultivated wherever possible. For most high-school pupils typewritten manuscript is out of the question. They should copy in ink all assignments done outside the classroom. The ink should be the blackest possible. Any teacher has a right to reject manuscript written in pale, watery ink that cannot be read by ordinary daylight.

4. The title should allow for a margin of two or more inches at the top, and there should be one or more lines left blank between the title and the beginning of the story or article. In a manuscript prepared for publication, the upper third or even half of the first page should be left blank, giving the editor room to write in a new title, subtitle, or editorial directions. A slight margin should be left at the bottom of each page.

5. There should be a generous margin, an inch or more, at the left-hand side of the page, and an almost equally wide, though irregular margin at the right-hand side, to give the paper an attractive appearance, and to allow room for editorial corrections.

6. Copy should be written on alternate lines to leave room for inter-linear corrections or additions. A generous space should be left between all words, and a wider space between the close of one sentence and the beginning of the next.

7. The name of the writer should be placed at the upper left-hand corner of every page of manuscript, and the number of the page in the upper right-hand corner. The number of words should be given in the upper right-hand corner of the first page.

8. The pages of a manuscript should always be arranged in their correct order by the writer. He should not presume on either the intelligence or the patience of a reader to sort out the mixed leaves of a manuscript.

9. All important words of the title should begin with capitals. Paragraph indentions should be deep enough to show what they are intended for. The manuscript should conform to the rules of the class style book. Failure to obey these elementary rules, once made clear and agreed upon in class, is sufficient cause for the rejection of any manuscript.

10. Manuscript which has not been folded is easiest to read, but this form is not always a convenient one for classroom use.

11. The endorsement should include :

Pupil's Name

Subject and Section Number

Title

Date

If the horizontal fold is used, this endorsement should be placed so that when it is up, the copy will open upward, like a calendar or a note-book. If the paper is folded lengthwise, the endorsement should be placed so that when it is up the manuscript will open from right to left, like a book. Don't put the title of your theme on the back.

Editing Manuscript and Proof

On pages 60-63, Chapter II, you learned how to prepare a manuscript for the teacher and how to revise it according to her markings. This section will show you how to prepare manuscripts and proofs for the printer.

Frequently, even after conscientious revision and careful copying, you may find minor details that you wish altered. The ability to discern the need for such correcting and to do it for yourself is indispensable in almost any line of work. As a carelessly written letter may cause the loss of a desirable position or of an important order for your firm, so a carelessly prepared manuscript will cost heavily in bills for correcting. Whatever your vocation, you must be able to do your own correcting. Your teachers, who are trying to serve the interests of many pupils impartially, have not time to correct the mistakes that you should be able to find for yourself. It is short-sighted to expect a teacher to do so, both because it is taking time in which she might give you more valuable help and because it is training you in disadvantageous habits of dependence.

Your final correcting will be more accurate if not done too soon after copying. Rested eyes and a fresh mind will detect

errors more readily than tired eyes and a jaded or hurried mind. Whenever possible, you should read your story aloud, as errors in sentence structure, words, and punctuation are much more easily discerned in oral than in silent reading. You may sometimes find it helpful to form groups for this work.

The regular procedure in making a paper is to send the printer the copy, corrected and marked as you wish it to appear. (You will find it worth while to appoint a committee to visit a printing office, talk to a printer, and make a report.) The printer will return you proofs, which you are to read and correct. The following marks are used. On page 443 you will find a sample of marked proof.

1. *Punctuation*: The following devices are used to indicate that the specified punctuation marks should be inserted at the point indicated by the caret :

○ Insert period.	↵ Insert apostrophe.
; / Insert semicolon.	↵ Insert double quotation marks.
^ Insert comma.	↵ Insert single quotation marks.
/—/ Insert dash.	? / Insert question mark.
/ = / Insert hyphen	! / Insert exclamation point.
: / Insert colon.	

2. *Changes*: When words or phrases are to be changed, the following symbols are used :

Tr. Transpose order of parts as indicated.

⦿ Delete, or take out the element indicated.

Stet. Let the word or phrase which has been crossed out, remain as it originally was. A line of dots is placed under the part which is not to be crossed out.

Qy. or ? Is the marked part correct? Should it be corrected, or stand as it is?

Spell out Use the full form instead of abbreviation. Put circle about matter to be spelled out.

Figures Use numerical figures.

3. *Type*: When a different kind of type is to be substituted for that which has been used, the changes are indicated as below:

To indicate capitals, three straight underscorings. Mark in margin, *cap*.

To indicate small capitals, two straight underscorings. Mark in margin, *small cap*.

To indicate italics, one straight underscoring. Mark in margin, *ital*.

To indicate boldface (*i.e.*, black letters), one wavy underscoring. Mark in margin, *b. f.* or *f. f.*

l. c. Change to "lower case" or small letters. Make diagonal line through letters.

X Use perfect instead of imperfect type.

w. f. Use same letter from correct font.

4. *Paragraphing*:

¶ New paragraph.

No ¶ No paragraph.

5. *Spacing*:

◌/ Close space between letters or words.

#/ Open space between letters or words.

┐ Move line or letter up.

└ Move line or letter down.

6. *Margin*:

[Move the line of type or letter to the left.

] Move the line or letter to the right.

|| Straighten the margin.

PRACTICE

I. Using the key given here and in the preceding section on editing copy and reading proof, explain the meaning of every change indicated on the following proof.

LINCOLN'S GETTYSBURG ADDRESS.

Cape.

Four score and seven years ago our
 fathers brought forth on this continent a
 new nation, conceived in liberty, and
 dedicated to the proposition that all men
 are created equal. Now we're engaged in
 a great Civil War testing whether that
 nation, or any nation, conceived so and
 dedicated so, can long endure.
 We are met on a great battle field of that
 war. We have come to dedicate a portion
 of this field as a final resting place for those
 who here have given their lives that this
 nation might live; it is altogether fitting
 and proper that we should do this. But
 in a larger sense, we cannot dedicate—we
 cannot consecrate—we cannot hallow—
 this ground. The brave men, living and
 dead, who struggled here, have consecrated
 it, far above our poor power to detract
 or add. The world will little note,
 nor long remember, what we say here, but
 it can never forget what we did here. It is
 for us, the living, rather, to be dedicated
 here to the great task remaining before
 us,—that from these honored dead we
 take increased devotion to that cause for
 which they gave the last full measure of de-
 votion—that we now highly resolve that
 these dead shall not have died in vain—that
 this nation under God, shall have a new
 birth of freedom—and Government of the
 people, by the people, for the people, shall
 never perish from the earth.¹

II. Rewrite the above selection, making all the changes indicated by the proof-reader's symbols.

¹ From Webster's *New International Dictionary*, copyright 1909, 1913, and 1924. By G. and C. Merriam Company, Springfield, Mass.

III. Copy the following story, leaving broad margins and indicating by the proof-reader's symbols in the margins, and carets and oblique lines and underscorings within the printed matter, where all capitals, paragraphs, and punctuation marks should come.

of the people by the people

my first plunge as a public speaker came at the tender age of nine along with a few other unfortunates in the school i was chosen to declaim some heroic utterance at the high school on memorial day by some queer chance i stumbled through lincolns gettysburg address in a manner which brought flattering praise from my teacher i was pleased of course to have the honor of giving that speech but as the fateful day drew nearer and nearer my courage dwindled and dwindled in the same ratio the great day came at last with the high school crowded to capacity probably because i was to speak my oration was to be the climax of the day and so for over an hour i was forced to sit on the stage listening to the other children the slang phrase when a feller needs a friend aptly fitted me i pulled myself together with a snap the announcer had read my name and something was expected of me with a bold look and a quaking heart i stepped to the center of the stage and swung into the opening phrases all progressed smoothly until i struck the last sentence my mind went blank a demon seemed to rear with laughter somewhere in the hall for that one second a pause imperceptible to the audience i went through agony then memory returned and gulping out of the people by the people etc i slipped back to the refuge of my chair while going home soon after i met a young ragamuffin of my acquaintance who ventured to twit me about my new clothes my mind was still seething with the injustice of having to make a speech and so for my own peace of mind i dropped him into a waiting ashcan much to his discomfiture you may be certain that when memorial day came again i was desperately ill

A Pupil's Theme

IV. Explain to other members of the class the errors you have indicated by writing the symbols on the board.

XV. RHYTHMS AND RIMES

Common Rhythms

The regular recurrence of accent or stress is called **rhythm**. Rhythm exists in life in many natural forms. In marching we are used to the *left-right, left-right, left-right* accent or stress. In music the stress is sometimes similar to that of marching: *one-two, one-two*, and so forth. The waltz rhythm has a different swing: *one-two-three, one-two-three*. Virtually all other rhythms in dancing or music are variations of the *one-two*, or the *one-two-three* rhythms.

THE IAMBIC FOOT

The rhythm recurring most frequently in poetry is the one in which the second of every two syllables is accented, while the first is unaccented: *one-two, one-two, one-two*. This meter is called **iambic**. Each group of two syllables is called **an iambic foot**, or an **iambus**.

Read the following lines from Katherine Alice Barber's *The Whole Wide World*, tapping lightly on your desk or book for each unaccented syllable and heavily for each accented one. The accented syllables are printed in black type. Notice that the accents fall on the syllables which would naturally receive the accent. A word should never be mispronounced in order to force a poetic line into regular rhythm. Sometimes we do distort slightly a word like *into* in the first line of this poem, but by keeping the proper accent we avoid a sing-song effect.

THE WHOLE WIDE WORLD

I climbed into an apple tree
 And found a limb, that fitted me.
 I saw a slender, bubbling stream
 And watched a farmer with his team
 Come slowly up the rolling hill
 And then return, and all was still.
 A caterpillar came to play
 And little ants crawled up my way.
 A sparrow chirped a thirsty song
 And then I heard the dinner gong.

KATHERINE ALICE BARBER

Notice, too, that the division between poetic feet sometimes comes in the middle of a word :

A cat|lerpill|lar came| to play|
 And lit|tle ant|s| crawled up| my way.|

THE ANAPESTIC FOOT

An **anapest** is a poetic foot of three syllables, the last of which is accented. It is like the iambic foot in that it has the accent on the last syllable, but instead of one light or unaccented syllable, it has two. The occasional addition or omission of a light or unaccented syllable does not interfere with the rhythm of a poetic line ; hence iambs and anapests are freely interchanged in verse. In the following stanzas, notice that the first foot in the first, third, seventh, and eighth lines is an *iamb*, while all the rest are *anapests*.

PARENTHOOD

The bir|ches that danc|e| on the top| of the hill|
 Are so slen|der and young| that they can|not keep still|
 They bend| and they nod| at each whiff| of a breeze,|
 For you see| they are still| just the child|ren of trees.|

But the birch|es below| in the val|ley are old|er ;
 They are calm|er and straight|er and tall|er and cold|er.
 Perhaps| when we're grown| up as sol|lemn and grave,|
 We, too,| will have child|ren that dol not behave.|

JOHN CHIPMAN FARRAR ¹

THE TROCHAIC FOOT

In the trochaic foot, the accent is on the first syllable instead of on the last. A *trochee* has two syllables, with the accent on the first.

April,| April,|
 Laugh thy| girlish| laughter;|
 Then the| moment| after|
 Weep thy| girlish| tears!|

WILLIAM WATSON, *Song*

Where the| blackbird| sings the| latest,|
 Where the| hawthorn| blooms the| sweetest,|
 Where the| nestlings| chirp and| flee,|
 That's the| way for| Billy| and me.|

JAMES HOGG, *A Boy's Song*

THE DACTYLIC FOOT

A *dactyl* has three syllables, and, like the trochee, has the accent on the first syllable.

Sisterly,| brotherly,|
 Fatherly,| motherly|
 Feelings had| changed:|
 Love, by harsh| evidence,|
 Thrown from its| eminence;|
 Even God's| providence|
 Seeming es|tranged.|

THOMAS HOOD, *The Bridge of Sighs*

¹ Reprinted from *Songs for Parents*, by John Chipman Farrar, by permission of the Yale University Press.

The trochee and the dactyl can be easily interchanged. Variations are found most frequently at the beginning or end of lines, where it does not interfere with the rhythm.

Marking Scansion

Beating time and reading with marked rhythm are worth more than marking the accents; but sometimes the latter, too, has value. Accented syllables are marked with a slanted line, thus: /. The unaccented syllables are usually marked with a curved line, thus: ∪.¹ Between the poetic feet a vertical line of division is drawn: |. The best way to begin is by copying the line to be scanned, dividing the syllables.

A spar-row chirped a thirst-y song
And then I heard the din-ner gong.

The next step is to mark all the words of more than one syllable on the natural accented syllables.

 / /
A spar-row chirped a thirst-y song
 /
And then I heard the din-ner gong.

This usually gives the clue to what the meter is, if reading the poem has not made you sure of it. The next step is to mark the other accented syllables. Then place the mark for light stress over all the unaccented syllables, and finally put in the marks separating the poetic feet.

∪ / ∪ / ∪ / ∪ /
A spar-row chirped | a thirst-ly song |
 / / / / ∪ / ∪ /
And then | I heard | the din-ner gong. |

¹ This is not to be confused with the smaller mark of the same nature used over single letters to indicate shortness in quantity.

PRACTICE

1. Bring in a stanza of one of the following, with the scansion marked: *Requiem*, Stevenson; *Invictus*, Henley; *To a Skylark*, Shelley; *Tiger, Tiger*, Blake; *The Bridge of Sighs*, Hood; *Elegy*, Gray; or some poem which you have memorized.

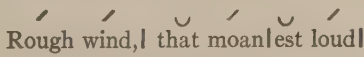
2. Write out and bring to class four original lines in poetic rhythm: one in iambic, one in anapestic, one in trochaic, and one in dactylic. Mark the scansion and label each line. The lines may be of any length, but for practice the meter should be regular.

Other Variations of Rhythm

Although poetic rhythm is much more regular than prose rhythm, not many poems stick to a single meter throughout an entire stanza. The rhythm should be accurate enough for the reader to feel the swing of the poem, but there should be enough variation to keep the rhythm from growing tiresome.

To break up the monotony of too jingling a meter, many of the loveliest poems not only interchange the four main rhythms freely, but substitute feet of two long syllables, or let one long syllable take the place of the entire foot. Such changes have somewhat the same effect as the use of a "rest" or a sign to "hold" over a note in music. The foot of two long syllables is called a **spondee**. A foot of two short syllables is called a **pyrrhic**.

The value of such variations of the commoner rhythms, when made by a master poet, may be seen in Shelley's *Dirge*.



 Rough wind, | that moanest loud |



 Grief | too sad | for song ; |

Wild wind,| when sullen cloud|
 Knells all| the night| long;|
 Sad storm| whose tears| are vain,|
 Bare woods| whose branches strain,|
 Deep caves| and drearly main,|
 Waill·for the world's| wrong!

A contemporary poet who makes frequent use of the widely varied rhythms is John Masefield.

First, for the sake of contrast, read these lines from his lyric *The West Wind* in the sing-song fashion that shows up the metrical framework — like the steel framework of a sky-scraper.

It's a **warm**| wind, the **west**| wind, **full**| of birds' **cries**,|
 I **nev**|er hear the **west**| wind but **tears**| are in my **eyes**.|
 For it **comes**| from the **west**| lands, the **old**| brown **hills**,|
 And **Al**pril's in the **west**| wind, and **daf**|fodils.| ¹

Even with this sing-song reading, there are irregularities which make this poem very different from the two poems at the beginning of this chapter, *The Whole Wide World* and *Parenthood*. The second foot in the second line and again in the fourth line has *three* short syllables followed by a long one.

er hear the west
 pril's in the west

Modern verse introduces many such variations upon the old types of poetic feet.

¹ Reprinted from *Salt Water Ballads*, by John Masefield, by permission of The Macmillan Company, publishers.

Now read the poem as Mr. Masefield no doubt would like to have it read — with length and stress given in accordance with the thought and feeling of the poem — covering up the bare framework. Notice how frequently two long syllables stand next each other, once even three together. Notice, too, how many syllables change from light to heavier stress. Sometimes, though not in these lines, the change is from heavy stress to light.

It's a warm wind, | the west | wind, full | of birds' cries,
 I never hear | the west wind | but tears | are in | my eyes.
 For it comes | from the | west lands, | the old | brown hills,
 And April's in | the west | wind, and | daffodils.

The difference between such rhythm and the never-varied tum-te-tum-te-tum meters is often the difference between real poetry and doggerel, or real music and exercises for beginners. The surest test of whether a rhythm is sound and appropriate to the theme of a poem is the test of one's own ear, and the ear is best trained by reading poetry aloud. Such a sense of rhythm adds much to the enjoyment of poetry, and is a help also in writing prose.

Verses

Each line of a poem is called a **verse**. There are names for verses of various lengths. The length is measured by the number of feet.

A line of a single foot is called **monometer**; such short lines are rare, but are found occasionally — more frequently in modern verse than in older poems.

Till the night|
 Was undone|
 In her fight|
 With the sun.|

JOHN DAVIDSON

A line of two poetic feet is called **dimeter** :

April,| Aprill

A line of three poetic feet is called **trimeter** :

Laugh thy| girlish| laughter.|

A line of four poetic feet is called **tetrameter** :

I saw| a slen|der, bub|bling stream.

A line of five poetic feet is called **pentameter** :

Dear God|| the ver|ly hous|les seem| asleep.

A line of six poetic feet is called **hexameter** :

This is the| forest pri|meval, the| murmuring| pines and the| hemlocks|

A line of seven poetic feet is called **heptameter** :

It must go down| to the seas| again,| to the lonely| sea| and the sky.|¹

Occasionally a poet uses a verse still longer than the seven-foot line, but this is rare. The most common of all verse-lengths is the pentameter line. The most frequent combination is the iambic pentameter.

¹ Reprinted from *Salt Water Ballads*, by John Masefield, by permission of The Macmillan Company, publishers.

PRACTICE

Name the kind of verse in each of the quotations from poetry given so far in this chapter.

Suiting the Rhythm to the Feeling

Some of the finest illustrations of the way in which meter may be varied to bring out the feeling of a poem are found in Tennyson's *Idylls of the King*. We feel Gareth's hesitation in —

Gareth| awhile| linger'd.| The mothler's eye

Gareth and Lynette

There is a similar feeling in —

Down the| long towler stairs| hesitating|

Lancelot and Elaine

Movement is wonderfully expressed in many passages; for example:

Set lancel| in rest,| strike spur,| suddenly move,|

Meet in| the midst,| and there| so furiously

Shock| that a man| far-off| might well| perceive,|

If any man| that day| were left| afield,|

The hard| earth shake,| and a low thunder of arms.|

Lancelot and Elaine

The deliberate preparation in the first line of this passage; the sharp decisive action in the two monosyllables of the spondee, *strike spur*; the forward lurch of the horses in the succeeding trochee and iambus, *suddenly move*; the apprehension in the first of the next line, *Meet in the midst*; the flutter

in the pyrrhic at the end of this line; and the climax on the heavy stroke in the *Shock* at the beginning of the third line — all contribute to an expressiveness that would give some sense of the action if the passage were well read to one entirely ignorant of English. With a rapid turn, the point of view is shifted and the first three stressed syllables of the last line, followed by the two successive strokes on the long vowels in *low thunder*, make us feel and hear the conflict as if from a distance.

Without further comment, the following lines may be taken as examples of the poet's skill in shifting emphasis, harmonizing sound with thought, or subtly suggesting an emotion that cannot be expressed in words :

Three times| had blown| — after| long hush| — at last
Gareth and Lynette

And the| long glories of| the win|ter moon.|
The Passing of Arthur

Like this| last, dim,| weird bat|tle of| the west,|
The Passing of Arthur

The bare| black cliffs| clang'd round| him as| he based|
 His feet| on juts| of slip|pery crag —
The Passing of Arthur

Immin|gled with Heav|en's az|ure wal|veringly,
Gareth and Lynette

Muttering| and mur|muring at| his ear,| "Quick, quick!"
The Passing of Arthur

So strode| he back| slow to| the wound|ed King|
The Passing of Arthur

Fled like| a glit|tering riv|ulet to| the tarn|
Lancelot and Elaine

Hearest| thou this| great voicel| that shakes| the world|

The Passing of Arthur

Clang bat|tle-axel| and clash| brand!| Let the| King reign.|

The Coming of Arthur

Devices Used in Poetry

Alliteration is the repetition of the initial consonant sounds, as in *wild wind*, and *sad storm*.

Bare woods whose branches strain,
Deep caves, and dreary main,
Wail for the world's wrong.

Alliteration is an effective poetic device if used with skill. How easy it is to overdo it, with absurd effects, is apparent in such "tongue twisters" as "Peter Piper picked a peck of pickled peppers," which, instead of becoming a more musical sentence because of the alliteration, becomes almost impossible to say. Consonants that are themselves harsh should not be repeated freely. The repetition of *s* makes a line hissing and ugly.

Sometimes a similar repetition of consonant sounds may be so skillfully concealed that the reader is not conscious of them, yet feels the musical quality of the verse. In the second stanza of Tennyson's *Bugle Song*, notice not only the musical use of alliteration, but the more hidden repetition of the *th*, *r*, *f*, *l*, and *n* sounds. This device has been called **colliteration**, to distinguish it from the use of the same initial consonants.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

The repetition of similar vowel sounds is another device for making poetry more musical. This is called **assonance**, to distinguish it from rime. In these lines from Tennyson's *The Lotos-Eaters*, the same open vowels recur frequently:

There is sweet music here that softer falls
 Than petals from blown roses on the grass,
 Or night-dews on still waters between walls
 Of shadowy granite in a gleaming pass;
 Music that gentlier on the spirit lies,
 Than tir'd eyelids upon tir'd eyes;
 Music that brings sweet sleep down from the blissful skies.
 Here are cool mosses deep,
 And thro' the moss the ivies creep,
 And in the stream the long-leaved flowers weep,
 And from the craggy ledge the poppy hangs in sleep.

ALFRED LORD TENNYSON, *The Lotos-Eaters*

PRACTICE

For further study of ways in which poetry is made musical read Arnold's *The Forsaken Merman*, Stevenson's *In the Highlands* and his *Requiem*, Tennyson's *Crossing the Bar*, Masfield's *Sea Fever* and *The West Wind*, Poe's *The Raven* and *Ulalume*, Lanier's *The Song of the Chattahoochee*, and Lindsay's *The Congo*.

Rime

Rime is defined as "an identity of the vowel sound in the last long syllable and of all the sounds that follow it, preceded by a difference in the consonant sound that comes before this final long vowel."¹ *Cat* and *rat* are rimes because the final accented vowel, *a*, and the sound that follows it, *t*, are alike, while the preceding consonant sounds, *c* and *r*, are different. Words need not be spelled similarly to rime; it is the sound

¹ Brander Matthews, *A Study of Versification*.

that counts. *Hear* and *bier* rime, while *hear* and *bear*, or *bier* and *crier*, do not. Neither does similarity of only the vowel sound make a rime. *Tucker* and *supper* in the nursery jingle about Tommy Tucker who sang for his supper do not rime. The vowel, *u*, is alike in both, but the succeeding consonant sounds are different. Words that are spelled differently but which sound exactly alike, as *scent* and *cent*, cannot be called rimes.

A rime of a single syllable is called a **masculine rime**.

Not a breath crept through the rosy *air*
And yet the forest leaves seemed stirred with *prayer*.

LORD BYRON, *Don Juan*

A rime of two syllables — accented followed by unaccented — is called a **feminine rime**; a rime of three syllables — accented followed by two unaccented — is called a **triple rime**. These rimes are sometimes made simply by words of more than one syllable like *laughter*, *after*, and *brotherly*, *motherly*. Sometimes they are made by the skillful use of more than one word.

Oh, Day, if I squander a wavelet of thee,
A mite of my twelve-hours' *treasure*,
The least of thy gazes and *glances*,
(Be they grants thou art bound to or gifts above *measure*)
One of thy choices or one of thy *chances*,
(Be they tasks God imposed thee or freaks at thy *pleasure*)
— My Day, if I squander such labor or *leisure*,
Then shame fall on Asolo, mischief on me!

ROBERT BROWNING, *Pippa Passes*

Over the *brink of it*
Picture it, *think of it*. THOMAS HOOD, *The Bridge of Sighs*

An' she'd blush scarlit, right in prayer,
When her new meetin' — *bunnit*
Felt somehow through its crown a pair
O' blue eyes sot *upun it*.

JAMES RUSSELL LOWELL, *The Courtin'*

O ye lords of ladies *intellectual*,
 Inform us truly, have they not *henpecked you all?*

LORD BYRON, *Don Juan*

Rimes which occur at the ends of lines may be called **terminal rimes**.

I saw a slender, bubbling *stream*
 And watched a farmer with his *team*.

Rimes occurring within the lines may be called **internal rimes**. There are innumerable devices for the use of internal rime.

These are the days when birds come back,
 A *very few*, a bird or *two*.

RIME PATTERNS

The many variations of position of terminal rimes are called rime schemes. They are usually represented for convenience in analyzing them by the letters of the alphabet, a new letter being used for each new rime. Thus the rime scheme of the poem on page 446 would be represented simply *a a, b b, c c*, and so forth, because every two lines rime, with new rimes for each succeeding group. This is the **couplet** form. A **quatrain** — a four-line stanza, with every other line riming, as in the last poem on page 457 — is represented by *a b a b*. An unrimed line is lettered *x*. If, for instance, the second and fourth lines of a quatrain rimed, and the first and third were lines without rime, the lines would be lettered: *x a x a*.

Patterns in Stanzas

A stanza in poetry is rather like a paragraph in prose, for it often includes an entire thought division. Yet it differs decidedly from the paragraph in two ways. It is freer than the paragraph in that it is not required to contain an entire

thought, and it is far less free in that it must obey very strictly defined laws in regard to number of lines, length of line, kind of foot, and arrangement of rimes. Look again at the poem on page 446. It is grouped in five two-line stanzas of riming iambic tetrameter. The first, the fourth, and the fifth stanzas make separate little paragraphs — complete, though small, thought divisions; but the second and the third stanzas simply cannot be taken separately, for neither makes sense by itself. In the example by Farrar, pages 446, 447, which has a different measure from the one by Miss Barbour, but the same rime scheme, the stanzas are four lines long instead of two, for the thought divisions are larger. The first stanza tells of gay young birches, the second of sedate birch parents.

Many stanza forms are so thoroughly established that no deviation from the pattern may be allowed without blemish — the sonnet, the Spenserian stanza, rime-royal, and some of the verse forms adapted from foreign languages — the rondel, the rondeau, the triolet. Other stanza forms, however, allow very wide variation to suit the author's wish or to adapt the form to the thought or the emotion of the poem.

The simplest stanza pattern is the **couplet** — that is, two riming lines. This couplet of Robert Louis Stevenson's is a complete poem :

The world is so full of a number of things,
I'm sure we should all be as happy as kings.

So too is this inscription written centuries ago by Alexander Pope for the collar of the Prince of Wales' dog :

I am his Highness' dog at Kew;
Pray, sir, tell me — whose dog are you?

Whittier used this same line length, four beats, in couplets, in both *Maud Muller* and *Barbara Frietchie*. The most used

and, most famous English couplet is in iambic pentameter. Its name is the **heroic couplet**. It can readily become artificial and monotonous, but it lends itself admirably to terse, epigrammatic sayings — ideas rather than emotions.

Behold the child, by Nature's kindly law
 Pleas'd with a rattle, tickled with a straw :
 Some livelier plaything gives his youth delight,
 A little louder, but as empty quite :
 Scarfs, garters, gold, amuse his riper stage ;
 And beads and prayer-books are the toys of age :
 Pleas'd with this bauble still, as that before ;
 Till tired he sleeps, and Life's poor play is o'er.

ALEXANDER POPE, *Essay on Man*

When iambic pentameter verse is used *without* rime the effect is very different indeed — dignified, impressive, sustained. Shakespeare used this form, **blank verse**, in all his plays.

The three-line stanza, which is called a **tercet**, has two main forms, the **triplet** and **terza rima**. In the triplet the three lines rime, *aaa*, *bbb*, *ccc*; in terza rima there is an interlacing of rimes, the middle line of each tercet setting the rime for the outer lines of the next group, *aba*, *bcb*, *cdc*. The triplet generally forms a paragraph — is complete in itself. *Terza rima* as used in English runs on in thought from tercet to tercet, just as the rimes link the groups together. Compare these lines from Longfellow with those from Shelley :

Maiden ! with the meek brown eyes,
 In whose orbs a shadow lies
 Like the dusk of evening skies !

Thou whose locks outshine the sun,
 Golden tresses wreathed in one,
 As the braided streamlets run !

Standing with reluctant feet,
Where the brook and river meet,
Womanhood and childhood fleet!

HENRY WADSWORTH LONGFELLOW, *Maidenhood*

As in that trance of wondrous thought I lay,
This was the tenor of my waking dream.
Methought I sate beside a public way

Thick strewn with summer dust; and a great stream
Of people there was hurrying to and fro,
Numerous as gnats upon the evening gleam —

All hastening onward, yet none seemed to know
Whither he went, or whence he came, or why
He made one of the multitude, and so

Was borne amid the crowd . . .

PERCY BYSSHE SHELLEY, *The Triumph of Life*

In English poetry, the **quatrain**, or four-line stanza, is a favorite. There are no restrictions as to the sort of meter, the combination of line lengths, or the scheme of rimes. Some patterns have been used so frequently that they have special names, but the unnamed quatrain forms are far more numerous. The **ballad** stanza seems especially suited to stories, with its quick movement and its variety of line length. The meter must be iambic. The first and third lines have four feet, and the second and fourth lines three feet.

Another form (sometimes called the *In Memoriam* stanza because it is the form used by Tennyson in his long poem, *In Memoriam*) has the scheme *abba*. Notice the rhythm and length of line.

I hear at times a sentinel
Who moves about from place to place
And whispers to the worlds of space
In the deep night, that all is well.

ALFRED LORD TENNYSON, *In Memoriam*

The several quatrains which follow show only a very few of the combinations in frequent use. The length of line and the rime scheme are so varied that totally different effects are produced.

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

BRYANT, *To a Waterfowl*

There was a young preacher named Tweedle
Who wouldn't accept his degree;
He said, "It's enough to be Tweedle
Without being Tweedle, D. D."

TWO AT A FIRESIDE

I built a chimney for a comrade old,
And Love's great wages were my only hire;
And then I traveled on in winter's cold,
Yet all the day I glowed before the fire.

EDWIN MARKHAM¹

OUTWITTED

He drew a circle which shut me out,
Heretic, rebel, a thing to flout;
But Love and I had the wit to win —
We drew a circle which took him in!

EDWIN MARKHAM¹

The five-line stanza is not often given a name — nor is it used a great deal. One form of five-line stanza, the **limerick**, has been very popular in humorous columns. It has a set stanza pattern, for which the meter, number of lines, and rime scheme never vary, yet it is by no means hard to write. The meter is anapestic trimeter for the first, second, and fifth lines, and anapestic dimeter for the third and fourth. The rime

¹ Reprinted by permission.

scheme is *abba*. The jingling rhythm and the odd rimes make these absurd little stanzas almost too easy to remember.

There was a young lady from Lynn,
Who was so excessively thin
That when she essayed
To drink lemonade
She slipped through the straw and fell in.

A six-line stanza is called a **sestet**. There are many different patterns for the stanza of this length. Familiar examples are Burns's *To a Mouse*, Holmes's *The Last Leaf*, Longfellow's *The Village Blacksmith*, and the old Christmas carol, *God Rest You Merry Gentlemen*. A stanza each from two poems by Poe will illustrate the variety of effect of which the sestet is capable.

It was many and many a year ago,
In a kingdom by the sea
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

EDGAR ALLAN POE, *Annabel Lee*

Gayly bedight
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

EDGAR ALLAN POE, *Eldorado*

Though a variety of seven-line stanzas may be found, no one of them is often used. By far the most famous is the old **rime-royal stanza** in which both Chaucer and Shakespeare

wrote. It is composed of seven lines of five-stressed verse, riming *ababbcc*.

An eight-line stanza is commonly called an **octave**. It is used in Byron's long poem, *Don Juan*, in Shelley's *Indian Serenade*, in Wordsworth's *The Solitary Reaper*, and in so many other poems that every anthology will furnish examples. The possibilities of variation are almost unlimited.

One stanza has been given a name of its own, the **Spenserian stanza**, used by Edmund Spenser in his *Faerie Queene*. The meter is iambic pentameter, except in the ninth line which is hexameter. The rime scheme is *ababbcbcc*. Keats' *The Eve of St. Agnes*, Byron's *Childe Harold*, Shelley's dirge for Keats, *Adonais*, and Tennyson's *The Lotos-Eaters* are among the famous poems in the Spenserian stanza.

"Courage!" he said, and pointed toward the land,
 "This mounting wave will roll us shoreward soon."
 In the afternoon they came unto a land
 In which it seemed always afternoon.
 All round the coast the languid air did swoon,
 Breathing like one that hath a weary dream.
 Full-faced above the valley stood the moon;
 And, like a downward smoke, the slender stream
 Along the cliff to fall and pause and fall did seem.

ALFRED LORD TENNYSON, *The Lotos-Eaters*

PRACTICE

1. Using *The Oxford Book of English Verse*, Palgrave's *Golden Treasury*, or any other good collection of poems, find examples of stanzas of as many different lengths as you can. Write a list of these, giving title, author, and stanza name.

2. Have you ever tried turning out jingles? The limerick is good fun, especially if you can make a rather neat and unexpected contrast at the end. Here, for example, are a few lim-

erick situations: the hero in the play is supposed in courtly fashion to kiss the hem of the lovely lady's robe, but he misses his grasp and kisses his own empty fingers instead; you are dressed in your prettiest for an entertainment at which you are to recite, but stage fright overcomes you and you mix words up — "the purpuring mines and the lemhocks"; a dignified guest sits at dinner, which has gone smoothly till the five-year old, who has been excused, rushes back to announce that the cat has got into the pudding; while you are on skates you attempt to bow politely to some one whom you have just met, and unexpectedly you find yourself on your knees before the new acquaintance.

3. The ballad is not a difficult verse form. Perhaps some deed of bravery or daring in an old story or in a newspaper item has kindled your imagination. Can you turn the story into a ballad as Sir Walter Scott would have done? See what you can do with some bit of school or town excitement or some ordinary situation which can be treated in *mock* heroic style: the ballad of the lunch counter, of the junior-senior basket-ball game, of the hundred-yard race, of the run-away horse, of the class picnic, of the race for shelter, of the Saturday hike, of the hallowe'en party, of the bargain table, of the wood-pile, the dish-pan, the dust-cloth, the hayfield, the subway crush, the punctured tire, the swimming meet.

Patterns in Poems

Of all poetic patterns the **sonnet** is the most exacting. Unlike some other forms, it is not used as part of a longer poem, but is complete in itself. It consists always of fourteen iambic pentameter lines. There are two main forms of rime arrangement, the Italian and the Shakespearean. The *Italian sonnet* keeps the original form of the Italian poem which English poets

adopted into our language just prior to Shakespeare's day. It is divided into two stanzas, an octave and a sestet. The octave is made up of two quatrains with only two rimes for the entire eight lines: *abbaabba*. The rime scheme of the sestet varies, but every line in the sestet must rime with some other line of the sestet, and the poem should not end with a couplet. A common arrangement is *cd ed cd* or *cdecde*. The following sonnet illustrates the Italian form:

UPON WESTMINSTER BRIDGE

Earth has not anything to show more fair :	<i>a</i>
Dull would he be of soul who could pass by	<i>b</i>
A sight so touching in its majesty :	<i>b</i>
This City now doth like a garment wear	<i>a</i>
The beauty of the morning : silent, bare,	<i>a</i>
Ships, towers, domes, theatres, and temples lie	<i>b</i>
Open unto the fields, and to the sky, —	<i>b</i>
All bright and glittering in the smokeless air.	<i>a</i>
Never did sun more beautifully steep	<i>c</i>
In his first splendour valley, rock, or hill ;	<i>d</i>
Ne'er saw I, never felt, a calm so deep !	<i>c</i>
The river glideth at its own sweet will :	<i>d</i>
Dear God ! the very houses seem asleep ;	<i>c</i>
And all that mighty heart is lying still !	<i>d</i>

WILLIAM WORDSWORTH

In the *Shakespearean sonnet* the rime scheme is less rigid. There are three quatrains riming independently of each other, and the poem generally ends with a couplet. Thus *abab*, *cdcd*, *efef*, *gg*, would be a typical rime scheme for a Shakespearean sonnet, but other rime arrangements would be allowable. Modern sonnet writers take considerable liberty in combining rime schemes of the Italian and the Shakespearean forms. Sonnets are printed in various ways — with all fourteen lines together, with octave and sestet separated, with the

three quatrains separated from each other and from the final couplet, and so on. One should be able to recognize the form, however it may be printed. This famous sonnet by Shakespeare will illustrate the difference between the Shakespearean and Italian forms:

When in disgrace with fortune and men's eyes,	<i>a</i>
I all alone beweep my outcast state,	<i>b</i>
And trouble deaf heaven with my bootless cries,	<i>a</i>
And look upon myself, and curse my fate;	<i>b</i>
Wishing me like to one more rich in hope,	<i>c</i>
Featured like him, like him with friends possest,	<i>d</i>
Desiring this man's art and that man's scope,	<i>c</i>
With what I most enjoy contented least;	<i>d</i>
Yet in these thoughts myself almost despising,	<i>e</i>
Haply I think on Thee — and then my state,	<i>f</i>
Like to the lark at break of day arising	<i>e</i>
From sullen earth, sings hymns at heaven's gate;	<i>f</i>
For thy sweet love remembered, such wealth brings	<i>g</i>
That then I scorn to change my state with kings.	<i>g</i>

WILLIAM SHAKESPEARE

Several lyric forms which originated long ago in France have proved fascinating during the past two or three decades to a goodly number of English and American poets. Part of the charm of these forms lies in their rather exacting requirements — particularly the use of a very small number of rimes and the repetition of a line or a phrase. The triolet and the rondeau are given here; the ballade, the rondel, the roundel, and the villanelle have also had great popularity.

Notice the daintiness of the **triolet**. The rime scheme and the repetition are absolute requirements. The line has no established length, though generally it is short, since the typical triolet deals with airy subjects.

THE TRIOLET

Your triolet should glimmer
 Like a butterfly ;
 In golden light, or dimmer,
 Your triolet should glimmer,
 Tremble, turn, and shimmer,
 Flash, and flutter by ;
 Your triolet should glimmer
 Like a butterfly.

DON MARQUIS¹

The *rondeau* too is very light and graceful, though the form lends itself also to serious themes. The line has generally four beats, sometimes five ; the rime scheme and the repetition of the initial phrase are unvarying.

WHEN SHAKESPEARE LAUGHED

When Shakespeare laughed, the fun began !
 Even the tavern barmaids ran
 To choke in secret, and unbent
 A lace to ease their merriment.
 The Mermaid rocked to hear the man.
 Then Ben his aching girth would span,
 And roar above his pasty pan,
 "Avast there, Will, for I am spent !"
 When Shakespeare laughed.
 I'faith, let him be grave who can
 When Falstaff, Puck, and Caliban
 In one explosive jest are blent.
 The boatman on the river lent
 An ear to hear the mirthful clan
 When Shakespeare laughed.

CHRISTOPHER MORLEY²

¹ Reprinted from *Dreams and Dust*, by permission of, and arrangement with, Doubleday, Page, and Company.

² Reprinted from *The Rocking Horse*, by Christopher Morley, copyright 1919, George H. Doran Company, publishers.

Modern Tendencies

Many of the old verse forms are used constantly by poets of the present day. Sonnets are issued in magazines and books regularly. Rime-royal occasionally appears. Triolets, rondeaus, and limericks trickle through newspaper columns and into books. There is, however, a new style of poetry that has been gradually finding itself and increasing its importance in literature. One of its most marked characteristics reveals itself at a glance — its breaking away from familiar forms. Poetry has always been based on the rhythms of life. Since this is so, some poets said, the old and regular forms of verse are inadequate, for life has acquired new rhythms with the growth of industrialism and cities. Poetry, according to their belief, should now be based on the new rhythms; it should be infinitely more various; it should have its pattern modified to suit the new rhythms, the new subject, and the individual author. Consequently, they ceased to write in the regular forms. Looking back to Hebrew poetry and directly into the new life, they listened to the flow of their words, letting some lines run to a considerable length when it seemed suitable to them, cutting others off with a word or two, forgetting all regularity of rhythm for the free expression of mood. This verse form, or lack of it, was named by the French *vers libre*, or “free verse.” Its chief exponents in this country have been Walt Whitman, Amy Lowell, Edgar Lee Masters, Vachel Lindsay, and Carl Sandburg.

As the new spirit gradually became accepted, it came to have conventions. The rhythm should not be regular unless the rhythm of life imitated is so. The poet should avoid all poetic or archaic wording and search out the simple, direct, concrete word. No ornament may be allowed to stand merely

because it is beautiful. Unless it contributes directly to the effect the poet has in mind, it must go, however lovely it may be in itself. It may often choose imagery as its entire mode of expression, and all images should be fresh and vivid. This kind of poetry sacrifices the evident and universal music of fixed regular forms for the greater variety and freedom of rhythm in impassioned prose-poetry. As a result, the subject matter of poetry has been made more diverse, it has been given new life, and the old and regular forms have thrown off all useless convention and become more fresh and vivid.

The use of imagery in this new form is made clear by Carl Sandburg's *Fog*.

FOG

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

CARL SANDBURG ¹

So too does *Said a Blade of Grass*, which is given below. As in *Fog*, the poet has broken entirely with the old verse forms.

SAID A BLADE OF GRASS

Said a blade of grass to an autumn leaf,
"You make such a noise falling! You scatter all my winter dreams."
Said the leaf indignant, "Low-born and low-dwelling!
Songless, peevish thing! You live not in the upper air and you cannot
tell the sound of singing."

Then the autumn leaf lay down upon the earth and slept.
And when spring came she waked again — and she was a blade of grass.

¹ From *Chicago Poems*, by Carl Sandburg, copyright by Henry Holt and Company.

And when it was autumn and her winter sleep was upon her and above her through the air the leaves were falling, she muttered to herself, "O these autumn leaves! They make such a noise! They scatter all my winter dreams."

KAHLIL GIBRAN ¹

High-School Verse

To prove that poetry is not something remote from the experience and interest of high-school boys and girls, a number of poems written by young people are here given. The form ranges from perfectly regular meters to lines of no set length or rhythm, the subject matter from fun to philosophy. What could you do yourself if you really tried?

THE SPANISH MAIN

I am the ghost of a buccaneer
That sailed the Spanish Main
Oh, the battles we won 'neath the southern sun
When we gave no quarter and asked for none,
As we sailed the Spanish Main!

I had loved a North Coast country lass
In the years that had gone before.
Slender and winsome and pretty was she,
But she spurned my love and had none for me,
In the years that had gone before.

So I lost my heart to the rolling sea
And became a buccaneer.
What lives we lived! What tales we told,
As we stored the ship with glistening gold!
Oh, I was a buccaneer!

More and more I came to love
The life of a buccaneer,
When the cannon spoke, and the cutlass stroke
Sent men to their deaths in the yellow smoke
Of the guns of the buccaneer.

¹ From *The Mad Man*, by Kahlil Gibran, copyright by Alfred A. Knopf, Inc.

Yes, I am the ghost of a buccaneer
 That sailed the Spanish Main,
 That tosses and turns in a deep sea grave
 And dreams of the time when men were brave,
 In the days of the Spanish Main.

JOHN T. HERRSTROM ¹

THE PACK CALL

His wind-swept howl has echoed down the ages,
 The wanderlust is pregnant in his veins;
 At evening in the camp fire glow he wages
 Combat with his forbears of the plains.

His coat is silver-tipped with dark-stained lining,
 His ears are sharp, his eyes hold hidden light;
 The stars and darkness challenge him — there's pining
 In his cry for something in the night.

Sometime the unknown of the Wild will call —
 I'll see him crouching on the mesa rim,
 An eerie form — his moon-made shadow tall
 And weird — a lonely specter gaunt and dim.

Some night I'll start from sleep to hear him howling,
 A wild-swayed phantom 'neath the mesa moon —
 The pack-call of the wolf is strong — they're prowling,
 Skulking through the sage to take him — soon.

GERALDINE SEELMIRE ²

PADDLING SONG

Dip and rise, dip and rise —
 Over the water it gently flies,
 Over the water towards western skies,
 On in the gloaming.
 Rise and dip, rise and dip —
 On to the tune of the paddles' drip,
 Over a sunset sea we slip,
 Aimlessly roaming.

¹ Reprinted from *Glimpses*, an anthology of secondary-school verse, edited by Paul S. Nickerson, Middleboro, Mass.

² Reprinted from *The Gleam*, a magazine of verse for secondary schools, Paul S. Nickerson, editor, Middleboro, Mass.

Gold and rose, gold and rose —
 Splashed on the water, it shines and glows,
 Streaked on the heavens, it shifts and grows,
 Gorgeously gleaming.
 Rose and gold, rose and gold, —
 Shining about us with glory untold —
 Over and through it we softly are rolled,
 Gliding and dreaming.

Lift and fall, lift and fall —
 Listen, the paddles all beckon and call,
 Beg us to follow till shadows grow tall,
 Aimlessly roaming.
 Fall and lift, fall and lift —
 On we are gliding, now slow, now swift.
 Oh, that we might do nothing but drift
 On through the gloaming.

ELEANOR CHAPIN SLATER ¹

THE MORON TURNS

OR

The Danger of Following the Philosopher Who Said "Know Thyself."

I

At Intelligence Tests
 I am not at my best,
 They are not my idea of a spree;
 They possess no attractions for me.
 There is no fascination
 Or fervid elation
 In slowly and patient-
 Ly filling the blanks
 That confront me in ranks.
 There are other better ways,
 Of passing idle days
 Than eternally perusing
 A hazily confusing

¹ From *Anthology of Poetry and Prose*, East High School, Rochester, N. Y.

Ultimately disillusioning
 Test.
 And the rest,
 The things the tests show,
 I'd much rather not know.

II

It dwelt among untrodden ways,
 Obscure, unknown to fame,
 An I. Q. nobody could raise
 But nobody could blame.
 It dwelt apart, and few could know
 'Twas low as low could be;
 Until I took a test — then, oh!
 The difference to me!

EMMA ROUNDS ¹

IN THE BEGINNING

In the beginning God formed my body
 And gave me life.
 Then, placing the tools in my hands, He bade me form my soul.
 He and I have done it together,
 He working and encouraging,
 I striving to follow His lead.
 And what avails it all?
 'Tis but another soul born, flourishing, and dying.
 Yet for years souls have evolved,
 And after years the world is a happier
 And also a sadder place because of such souls.
 God hides some mysterious and unfathomable reason
 In the great dark around us.
 We can only guess at it,
 And keep on
 Moulding our souls,
 With God.

WILMA DENIS CANNON ²

¹ Reprinted by permission from *Creative Youth*, by Hughes Mearns.

² Reprinted from *Dawn*, the second anthology of high-school verse, Paul S. Nickerson, editor, Middleboro, Mass.

PRACTICE

These student products are remarkably good. They should encourage you to try something simple, even if you have never written a line of poetry. No one ever wrote poetry, or did anything else, without making a first attempt. Choose one of the following topics (or some other if you prefer) and see what undiscovered skill in verse making you possess. Which will you try, regular rimed verse, or *vers libre*? Test the rhythm of your verse, first by reading it aloud yourself, and then by having one of your classmates read it aloud to you. Hunt smoother words for the rough places.

1. Write several two-line stanzas, each designed for a card to accompany a gift, such as a book, a fountain pen, stationery, an apron, a necktie.

2. Write a class song, parodying a popular song or a familiar folk song. As you work, try the lines over constantly with the music to make sure they fit the tune.

3. Choose some subject from lists found in the chapter on description, and after you have decided on the concrete images you wish to use, write your description in verse, unrimed if you wish.

4. Reread Field's *Little Boy Blue*, or some other standard child sketch, and write one of your own about some child of your acquaintance.

5. Read Bunner's *One, Two, Three*, and Holmes's *The Last Leaf*, and then try your own hand at a poem in which there is the figure of some old person whom you know.

6. Write, in the meter of *The Village Blacksmith*, *Hiawatha*, or *Evangeline*, a narrative poem based on some legend of early settlers or Indians. Perhaps your own community has such stories, waiting to be made into poems.

XVI. FIGURES OF SPEECH

A **simile** is a comparison definitely expressed by means of some phrase or word such as *similar to*, *like*, *as*.

As littered with débris as a picnic train. GERTRUDE ATHERTON

No more privacy *than* a gold fish.

Women are *just like* elephants t' me. I like t' look at 'em but I wouldn't want one. ABE MARTIN

Wistful *as* a letter lying unclaimed. SARA SABER

Wireless is *like* this: If you had a very long dog, reaching from London to Liverpool, and you trod on its tail in London it would bark in Liverpool. Wireless is *precisely the same*, only without the dog.

A **metaphor** is a comparison which is implied rather than directly expressed.

I fall upon the thorns of life.

PERCY BYSSHE SHELLEY, *Ode to the West Wind*

Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

CARL SANDBURG ¹

A heavy weight of hours has chained and bowed
One too like thee — tameless, and swift, and proud.

PERCY BYSSHE SHELLEY, *Ode to the West Wind*

¹ See page 470.

O Captain! my Captain! our fearful trip is done,
 The ship has weathered every rack, the prize we sought is won,
 The port is near, the bells I hear, the people all exulting,
 While follow eyes the steady keel, the vessel grim and daring;
 But O heart! heart! heart!
 O the bleeding drops of red!
 Where on the deck my Captain lies,
 Fallen cold and dead.

WALT WHITMAN, *O Captain! My Captain!*

He was boiling with indignation.

Before me stretched a sea of faces.

Mixed metaphors should usually be avoided, for their effect is likely to be ludicrous.

Poor: You are *Fate's* favored pup; she will *purr* over you until you are *besotted*.

In **personification**, human intelligence or feeling is attributed to an abstract idea or to something which is not human.

The hoary colleges look down
 On careless boys at play.

WINIFRED M. LETTS, *The Spires of Oxford*¹

Life! we've been long together
 Through pleasant and through cloudy weather;
 'Tis hard to part when friends are dear —
 Perhaps 'twill cost a sigh, a tear;
 — Then steal away, give little warning,
 Choose thine own time;
 Say not Good Night, — but in some brighter clime
 Bid me Good Morning.

A. L. BARBAULD, *To Life*

I long have had a quarrel set with Time
 Because he robbed me.

BLUNT

¹By permission from *The Spires of Oxford and Other Poems*, by Winifred M. Letts. Published by E. P. Dutton and Company.

Æsop's Fables, Jack London's *The Call of the Wild*, Ernest Seton Thompson's stories of wild animals, Kipling's *Jungle Book*, and Albert Payson Terhune's dog stories are filled with personification.

Metonymy is the figure of speech which uses the name of a significant part of an object or idea for the whole thing, or the sign or symbol in place of the thing signified.

Altar and *bench* declare that the *fireside* must remain sacred.

If *press*, *screen*, *stage*, and *pulpit* would combine, there is no doubt but they could overthrow the most powerful array of *horse*, *forts*, *ironclads*, and *dirigibles* in the world.

God rest you, happy gentlemen,
 Who laid your good lives down,
 Who took *the khaki and the gun*
 Instead of *cap and gown*.
 God bring you to a fairer place
 Than even Oxford town.

WINIFRED M. LETTS, *The Spires of Oxford*¹

Hyperbole is an exaggeration for rhetorical effect, sometimes intended seriously and sometimes humorously.

The arms that held the whole world in their embrace.

JOHN HALL WHELOCK

I wandered lonely as a cloud
 That floats on high o'er vales and hills,
 When all at once I saw a crowd,
 A host, of golden daffodils;
 Beside the lake, beneath the trees
 Fluttering and dancing in the breeze.

¹ See page 477.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay :
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

WORDSWORTH, *Daffodils*

I'm so tired I could sleep all the rest of my life !

The lemonade was so acid that it fairly etched the tumblers.

In **irony** often the thing that is said is directly opposite to the thing that is meant.

About as thrilling as a lesson in swimming would be to a middle-aged goldfish.

H. C. WITWER

Apostrophe is the figure of speech in which the writer directly addresses an absent person as if he were present, a dead person as if he were alive, or an inanimate object or an abstract idea as if it had life.

America, America, God mend thine every flaw,
Confirm thy soul in self control,
Thy liberty in law.

KATHARINE LEE BATES

Swiftly walk over the western wave,
Spirit of Night !

PERCY BYSSHE SHELLEY

Ye banks and braes o' bonnie Doon,
How can ye bloome sae fresh and fair !
How can ye chant, ye little birds,
And I sae weary fu' o' care !

ROBERT BURNS, *The Banks O' Doon*

Wee, sleekit, cowrin', tim'rous beastie,
O what a panic's in thy breastie !
Thou need na start awa sae hasty.

ROBERT BURNS, *To a Mouse*

Climax is the arrangement of a series of words, phrases, or ideas in the order of increasing importance.

I came, I saw, I conquered.

The young inventor admitted that his machine was nearing completion, declared that its success was beyond question, and boasted that in ten years his idea would have revolutionized electric transportation.

Anticlimax is the arrangement of a series of words, phrases, or ideas in the order of decreasing importance, or the addition of a less important idea after the real climax. The effect is humorous or absurd.

Coal for sale, by the hundred-weight, ton, and scuttlefull.

She dreamed of having a parlor-maid, a butler, a chauffeur — and an Airedale for her car.

He thought about himself, and the whole earth,
Of man the wonderful, and of the stars,
And how the deuce they ever could have birth;
And then he thought of earthquakes and of wars,
How many miles the moon might have in girth,
Of air-balloons, and of the many bars
To perfect knowledge of the boundless skies; —
And then he thought of Donna Julia's eyes.

LORD BYRON, *Don Juan*

A **rhetorical question** is a question asked purely for effect, with no answer expected.

I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?

SHAKESPEARE, *Julius Cæsar*

Is life so dear or peace so sweet as to be purchased at the price of chains and slavery?

PATRICK HENRY

Onomatopœia is the use of words which imitates the sounds described: *swish, gurgle, boom, whiz, whack, murmur, tinkle, blubber.*

And all I ask is a windy day with the white clouds flying,
And the flung spray, and the blown spume, and the sea-gulls crying.

JOHN MASEFIELD, *Sea Fever*¹

The street resounds with a dull rumble of cruising drays — a medley of crashing music — the roaring croon of the steam caliope — that nerve-tightening roll of drums.

CHRISTOPHER MORLEY, *Pipefuls*²

Antithesis is a contrast of words, phrases, or ideas, so placed in the sentence as to bring out their oppositeness.

Three-fifths of him genius, two-fifths sheer fudge!

Though poor, luxurious; though submissive, vain.

Look like the innocent flower,
But be the serpent under 't.

Tit for tat.

Shall we gather strength by irresolution and inaction?

Shall we acquire the means of effectual resistance by lying supinely on our backs?

Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land.

¹From *Salt Water Ballads*, by John Masefield. By permission of The Macmillan Company, publishers.

²From *Pipefuls*, by Christopher Morley, copyright 1920, by Doubleday, Page, and Company.

XVII. RULES OF GRAMMAR AND CURRENT USAGE

It is more than possible that the pupils for whom this book is intended will need to use this chapter only for reference or for a brief review. This is the purpose for which it is planned. If a given type of error persists in a pupil's oral or written work, he can refer to the section here which will enable him to correct his own fault. Illustrative material is given under each rule, but no exercises are furnished in this chapter. If material for drill and for the application of grammatical principles is needed, the exercises in other chapters, particularly the chapter on "Sentences," will be found suitable and sufficient.

Nouns

1. Proper nouns. Proper nouns should be begun with capital letters. The following classes require capitals: (Cf. 63d.)

(a) Names of people should begin with capitals.

(b) Words denoting family relationship require capitals when they are used with a person's name.

Of all my uncles my favorite is *Uncle Robert*.

I am going to visit *Grandmother Jones*.

I thought *grandfather* the best comrade in the world.

Will you give your permission, *father*, if *mother* agrees?

In the salutation of a letter, however, it is customary to use a capital for such words: *Dearest Mother*, *Dear Dad*.

(c) Titles begin with capitals when used with names, or instead of names, or to designate individuals who are government officials of high rank.

The young people enjoyed *Colonel Sullivan's* speech.

Tell me, *Doctor Moore*, what do you think is the matter with her?

The former *Vice-President* became *President*.

The *Attorney-General* was called before the Senate for investigation.

The *Postmaster-General* tried to improve the mail service.

When *ex-President Roosevelt* died, the whole nation mourned.

(d) Capitalize names of months, holidays, and days of the week, but not of seasons unless personified.

The last *Fourth of July*, which came on *Monday*, was the hottest day of the entire *summer*.

I saw *Spring* skipping the rope in the city streets in *March*.

(e) Capitalize names of countries, states, cities, and north, east, south, west, and their compounds, when referring to sections of the country or of the world, but not when referring simply to direction.

The earthquake in *Japan* was looked upon as a world calamity.

There is frequently a high wind in *San Francisco*.

My native state is *Illinois*.

Every one should contribute to the fund for the *Near East*.

The conservative spirit of *New England* and the progressive spirit of the *Far West* are merged in the *Middle West*.

Philadelphia is about as far *south* as *Springfield, Ill.*

(f) Names of political parties, religious sects, and other organizations should begin with capitals.

The *Democrats* and the *Republicans* were exposing the corruption in each other's parties.

The *Quakers*, the *Mennonites*, and other sects opposed to war on religious grounds were given non-combatant service.

He was an active *Mason*, a member of the *Rotary Club*, and an influential leader in the *Chamber of Commerce*.

(g) Names of important historical events and of important documents must be capitalized.

The *Covenant* of the League of Nations seemed to mark a forward step in human progress.

The *Treaty of Versailles* disappointed many.

The *Reformation* should not be confused with the *Renaissance*.

(h) Capitalize all names applied to the Deity and all words derived from them. (Cf. 63d.)

Thou shalt love the *Lord* thy *God* with all thy heart.

I know that my *Redeemer* liveth.

St. Paul was one of the early *Christians*.

The words *Bible* and *Old* and *New Testaments* are written with capitals. So too are the names of the books of the Bible.

* Many of the *Psalms* were written by King David.

2. Formation of the plural number of nouns. The plural number of a noun is regularly formed by adding *s* to the singular form.

clocks

apples

truths

(a) When the plural of a noun ending in a consonant forms an extra syllable, it is made by adding *es* to the singular.

watches

boxes

glasses

(b) The following words ending in *f* or *fe* change the *f* to *v* and add *es* or *s* to form the plural: *loaves*, *themselves*, *thieves*, *knives*, *leaves*, *elves*, *shelves*, *wives*, *bees*, *halves*, *calves*, *sheaves*, *lives*, *wolves*.

(c) All other nouns ending in *f* or *fe* form the plural regularly.

handkerchiefs

chiefs

roofs

(d) Some nouns ending in *o* form the plural by adding *es* and others by adding simply *s*. There is no rule. The correct form must be determined by consulting the dictionary. Only care can insure accuracy in writing these forms.

mosquitoes

volcanoes

dynamos

pianos

negroes

cargoes

cameos

solos

echoes

heroes

mementos

Eskimos

tomatoes

buffaloes

halos

banjos

potatoes

calicoes

folios

silos

mottoes

vetoos

altos

zeros

(e) To form the plural, nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es*. If *y* is preceded by a vowel, the plural is regular.

ladies	babies	cries	mysteries	soliloquies	libraries
	valleys	monkeys	keys	chimneys	

(f) A few words of Anglo-Saxon origin and certain words of foreign origin retain their original inflected plurals.

children	data	crises	alumni	bases
oxen	phenomena	analyses	<i>or</i>	feet
men		parentheses	alumnae	mice
women		theses		teeth
				geese

(g) A few nouns have the same form for the plural as for the singular.

sheep	deer	swine	fish	trout	heathen	salmon
-------	------	-------	------	-------	---------	--------

Fishes is used also, especially in reference to several sorts of fish.

Note that *bear*, *foot*, *mile*, and a few other words frequently misused in colloquial speech form their plurals by adding *s* or by inflection.

He bagged two *bears* in a single day (not "two bear").

He is almost six *feet* tall (not "six foot").

We hiked ten *miles* (not "ten mile").

We do, however, keep the singular compounds like a *ten-foot* pole, a *two-inch* margin, an *eighty-mile* ride, a *ten-dollar* bill.

(h) The plural of letters, numerals, and other symbols is formed by adding an apostrophe and *s*. A similar rule applies to words in certain uses.

He dropped his *h's* when he did not think.

How many *z's* make *q*? Two *two's* do.

He used too many *and's*.

(i) The plural of compound words is often formed by changing the principal word to the plural, whether this word is the first or the last part of the compound term.

blackboards	Englishmen	brothers-in-law,
schoolhouses	gentlemen	commanders-in-chief
bookworms		passers-by

(j) A few compounds change both parts of the word for the plural.

men-servants

Knights Templars

(k) Compounds ending in *ful* add *s* to the last syllable, as in *spoonfuls*, where the writer means that the same container has been filled several times, but to the first part of the word where more than one container is meant.

Use three *cupfuls* of flour for the biscuits.

Five *bucketfuls* of water will be needed to fill the tub.

We shall want six *cups full* of hot coffee for the rescued men.

The insurance company requires us to keep six *buckets full* of water in the hallway of the shack.

(l) Plurals of people's names may be written as follows :

The Messrs. Jackson *or* the Mr. Jacksons

The two Misses Robinson *or* the two Miss Robinsons

The Mesdames Lee *or* the Mmes. Lee

3. The number of collective nouns. Collective nouns are considered as either singular or plural, according to whether the writer means the group as a whole or the individual members of the group.

The *family were* all in different places.

I am sorry that my *family is* away.

The *class could* not agree as to what *they* wanted.

The *class voted* that *it* would have a lawn party.

4. Cases of nouns. Nouns are said to be in the nominative, objective, or genitive (possessive) case according to their use in the sentence.

5. The nominative case. A noun is said to be in the nominative case when it is used in the following ways :

(a) As the subject of a verb, it is nominative.

Jack fell down.

There goes the *fire-engine*.

There is a *girl* in my class who always gets 95 in a test.

(b) In direct address, it is nominative.

Jill, come here.

(c) It is nominative when used as an interjection.

Jerusalem! You don't mean it!

(d) As a predicate nominative, it is nominative.

He is a real *boy*.

(e) In apposition with any other nominative, it must also be nominative.

Jack, *Jill's twin*, fell down.

Jill, you *scamp*, come here.

He is a real boy — *Bill*.

(f) It is nominative, of course, as nominative absolute. This construction is awkward and is generally avoided.

The *cupboard* being bare, the poor dog could have no bone.

6. The accusative (objective) case. A noun is said to be in the accusative case when it is used in any of the following ways:

(a) As the object of a verb, a noun is accusative.

Can you drive a *car*?

We chose *him* as our leader.

We handed *him* over to the police.

(b) As the object of a preposition, it is also accusative.

Will you take me to *town*?

(c) As the indirect object of a verb, it must be accusative.

She handed *me* an excuse slip.

(d) In completion of the meaning of the direct object, that is, as (adjunct accusative), it is accusative.

We elected Edwin *chairman*.

We chose her to be our *captain*.

(e) As subject of an infinitive, the accusative form is used.

Do you wish *me* to go?

(f) It is accusative in apposition with any other objective.

He drove his car, a *Halmar*, recklessly.

I gave the child, a hungry-looking *boy*, an apple.

(For the *adverbial accusative* see 9.)

7. The genitive (possessive) case. A noun is said to be in the genitive (possessive) case when it denotes ownership. Genitives are regularly formed for all singulars, and for plurals which do not end in *s*, by the addition of *'s*, and for plurals ending in *s* by the addition simply of an apostrophe. When the singular ends in *s* an additional *s* may or may not follow the apostrophe, according to the euphony of the word.

<i>Singular</i>	<i>Plural</i>
boy's	boys'
man's	men's
lady's	ladies'
child's	children's

(a) The possessive case of compound nouns and of expressions used as compounds is formed by adding the proper sign of the possessive to the end of the compound.

He objected to his brother-in-law's wearing a high silk hat.

Smith and Jones' bread is the best.

(b) The genitive (possessive) should not be used for things without life, except in the case of personified things, or of nouns denoting time, space, or weight.

<i>nature's</i> works	for <i>mercy's</i> sake	the <i>law's</i> decree	a <i>week's</i> salary
a <i>stone's</i> throw	an <i>hour's</i> walk	a <i>ton's</i> weight	

The latter uses are idiomatic.

Right: Tell the outcome of *the story* (not "the story's outcome").

Right: Count the members of *the club* (not "the club's members").

(c) The genitive (possessive case) should not be used to indicate the objective of an action. The word that designates the person performing the action is in the possessive.

Right: Booth's assassination of *Lincoln* startled the world.

Wrong: Lincoln's assassination by Booth startled the world.

(d) With a verbal noun the genitive case should be used for the person performing the action.

Right: They objected to the *ambassador's* wearing a high silk hat (not "the ambassador wearing," etc.).

(e) The idiom of the English language permits and in some cases requires the use of a double genitive; that is, the genitive case instead of the objective after the preposition *of*.

He is a friend of mine.

8. Substitutes for nouns. Other parts of speech, phrases, and even clauses may be used as nouns.

(a) Pronouns used in place of nouns :

He is a friend of mine.

This is Mary's.

She is the woman I mentioned to you.

(b) Phrases used as nouns :

On the way is a prepositional phrase.

"*To the top!*" we shouted.

(c) Clauses used as nouns :

He said *that he would not be gone long*.

He said, "*I shall not be long.*"

It is too bad *that you cannot go*.

(d) Verbal forms used as nouns :

Riding is good exercise.

He wanted *to go*.

When nouns are thus made out of verbs, the function of the verb is partly retained, in that the verb so used may take an object or may be modified by an adverb. The primary function, however, is that of a noun.

Verbal with an object: Riding a horse is good exercise.

Verbal modified by adverb: He wanted to go *immediately*.

9. Nouns functioning as other parts of speech. Sometimes nouns are used as adverbs. They answer adverbial questions like *how much, how far, how long*.

Has Mary come *home* yet?

The package weighs three *pounds*.

You haven't studied ten *minutes*!

Such a noun is usually classified as an adverbial accusative.

Verbs

10. The classification of verbs according to their function. Verbs may be classified as transitive, intransitive, or linking (copulative). The classification is determined by the way the verb is used in a particular sentence.

Transitive: She *looked* her disdain.

Intransitive: "Look," he shouted. Every one *looked*.

Linking: You *look* cold.

11. Transitive use of the verb. When a verb is so used that the meaning is completed by a direct object, it is called transitive.

Robert *ran* the car into the garage.

The meaning of *ran* is here incomplete without the word *car*; hence *ran* is used as a transitive verb.

Jack *tasted* the apple.

Tasted is used transitively, because it is incomplete in meaning as here used, without the direct object *apple*.

The doctor *felt* my pulse.

Felt is used transitively, because it is incomplete in meaning, as here used, without the direct object, *pulse*.

12. Intransitive use of the verb. When a verb is so used that the meaning is complete in itself, it is called intransitive.

Robert *ran* but Jack *rode*.

Here the meaning of *ran* is complete without an object, and the verb is used intransitively. So too with *rode*.

He *appeared* suddenly.

She *looked* at me coldly.

In these sentences, the verbs *appeared* and *looked* are complete without objects. Their meanings are slightly modified, and made more definite by the adverbs *suddenly* and *coldly*, but each verb makes complete sense without any other words. Both are used intransitively.

13. Linking (copulative) use of the verb. When a verb is so used that it connects the subject with some other word referring to the subject, either an adjective or another noun or pronoun, it is used as a linking verb. If the word referring to the subject is a noun, it is called a predicate nominative; if it is an adjective, it is called a predicate adjective.

He *is* a tall boy.

Boy means the same person as *he*; it is a predicate nominative, referring to the subject of the sentence. *Is* links the two words.

He *is* tall.

Tall describes *boy*; it is a predicate adjective referring to the subject of the sentence. *Is* links the two words.

He *seems* a good sort.

Sort refers to the subject *he*, and *seems* is used to link the two words.

The child *appeared* hungry.

Hungry describes *child*; it is used as a predicate adjective, and *appeared* links the two words.

The apple *tasted* sour.
 My pulse *felt* weak.
 Your voice *sounds* hoarse.
 The apple blossoms *smell* sweet.

In these sentences the verbs are all used to connect or link the subject with the predicate nominative or predicate adjective. The verbs *to be* and *to seem* are always linking verbs. Other verbs like those used in the above examples are sometimes linking verbs, sometimes intransitive verbs, and sometimes transitive verbs, depending upon their function in the sentence.

14. Transitive and intransitives frequently confused. Certain verbs similar in form and meaning but different in their inflections and in the fact that one of each pair is transitive while the other is intransitive are often confused in usage. These are:

Transitive

lay
 set
 raise

Intransitive

lie
 sit
 rise

Lay the ball down, Rover.

Just set it on the floor.

The students have raised the standard of scholarship this year.

Lie down, Rover.

Won't you sit down?

The standard of scholarship has risen this year.

15. Active and passive voice of verbs. When the subject of a verb acts, the verb is said to be active; when the subject does not act but is acted upon, the verb is said to be passive.

Robert ran the car.

The subject, *Robert*, is acting; the verb is therefore said to be active.

The *car was run* by Robert.

The subject, *car*, is not acting, but is being acted upon; the verb is therefore said to be passive.

(a) When a verb is changed from active to passive, the object of the active verb becomes the subject of the passive verb. *Car*,

the object of the active verb *ran*, becomes the subject of the passive verb *was run*. Thus only verbs which are used in a transitive sense can be changed from the active to the passive form.

(b) The passive voice is formed by the past participle of the verb preceded by the proper tense of the verb *to be*: *is run, was run, will be run, has been run, had been run, will have been run*.

16. Number and person of verbs. So far as number and person are concerned, a verb changes form in only one place in the whole conjugation: the third person, singular number, present tense, which ends in *s*. The verb *to be* is the only exception to this rule.

He *runs*.

She *comes*.

It *does*.

The book *lies* on the table.

John *lays* the book on the table.

He *goes*.

In some cases the addition of *s* necessitates a further change in spelling, as in *go, goes; do, does*.

(a) Verbs ending in *y*, preceded by a consonant, change the *y* to *i*, and add *es* to form the third person singular, present tense.

try, tries mystify, mystifies

(b) Verbs which are pronounced with an extra syllable in the third person singular present add *es* instead of simply *s*.

watch, watches toss, tosses match, matches bewitch, bewitches

17. Agreement with subject. A verb must agree with its subject in person and number.

There *is* a *boy* in my class who is only fourteen years old.

There *are* two *members* of our class under fifteen years of age.

(a) A compound subject the parts of which are connected by *and* nearly always refers to *more than one person or thing*. It therefore requires a plural verb.

The *boy and the dog* were going down the street.

There *were* a *man and a woman* from Smithburg in the wreck.

When, however, the parts of a subject are not each preceded by an article (*a* or *the*), *only one person or thing* is indicated, and the verb is singular. (Cf. 39.)

An honest man and shrewd lawyer is needed for *these positions* (one person).

An honest man and a shrewd lawyer are needed for *these positions* (two persons).

(b) A compound subject the parts of which are connected by *or* or *nor*, and both parts of which are singular, requires a singular verb. If both parts are plural, the verb will be plural.

Either *the boy or the dog* alone *is* endurable, but *the boy and the dog together* *are* more than I can stand.

Neither the cat nor the dog *was* willing to give up the battle.

Either boys or dogs *are* likely to rumple the rugs and cushions.

Neither boys nor dogs *are* expected to act like prim old ladies.

(c) If one part of a compound subject connected by *or* or *nor* is singular and the other part plural, the verb agrees in number with whichever part is nearest to it. If, however, the combination sounds awkward, the sentence had better be recast altogether.

Either the boys or the dog *is* endurable, for *neither the dog nor the boys* *are* noisy by themselves.

(d) Phrases or clauses intervening between the subject and the predicate do not change the number of the verb.

The *man*, with his son and his daughter, *was* on his way to the farm.

This *car*, including extra tire, two bumpers, and shock absorbers, *costs* only two thousand dollars.

A new *plan* for examinations and grades *has* been proposed.

18. Changes in verbs to show time. The time at which the action of a verb takes place is indicated by the tense. There are six tenses: present, past, future, present-perfect, past-perfect, and future-perfect.

(a) All the forms of a verb are built from some one of the principal parts:

<i>Present</i>	<i>Past</i>	<i>Past Participle</i>
bake	baked	baked
go	went	gone
sing	sang	sung

(b) The present tense keeps the infinitive form unchanged except for the third person singular, which adds *s*: *bakes*.

(c) The past tense of regular verbs is formed by adding *d* or *ed* to the infinitive: *baked*. (See 16a, for verbs ending in *y*.)

(d) The future tense consists of the infinitive preceded by *shall* or *will*. (Cf. 23.)

I shall bake a cake.

You will bake bread.

(e) The present-perfect tense is formed by the past participle, preceded by *have* or *has*.

I have baked cake.

She has gone home.

(f) The past-perfect tense is formed by the past participle preceded by *had*.

I had baked cookies.

He had gone to bed.

(g) The future-perfect tense is formed by the past participle preceded by *shall have* or *will have*.

I shall have baked cake.

He will have gone before that time.

19. Sequence of tenses. The present, the past, and the future tenses are called primary tenses. The present-perfect, the past-perfect, and the future-perfect are called secondary tenses and are always used to express time with relation to the time of the primary tenses, expressed or understood.

He never comes till after I have left.

He came after I had gone.

He will come Thursday, but I shall have gone.

The present-perfect tense expresses past time with reference to the time of the present tense. The past-perfect tense expresses past time with reference to the time of the past tense. The future-perfect tense expresses past time with reference to the time of the future tense.

20. Sequence of tense with infinitives. The present infinitive denotes either the same time as the time of the main verb (whether the main verb is present, past, or future tense) or future action with reference to the time of the main verb.

I should have liked to go.

I wanted to go.

I shall be glad to go (either present or future).

I hope to go (future time).

The perfect infinitive denotes a time preceding the time of the main verb.

I am glad to have known him before he became famous.

He was glad to have seen the play before it left the city.

21. Sequence of tense with auxiliary verbs. The auxiliary forms *shall*, *will*, *may*, and *can* are used to follow the present tense. The forms *should*, *would*, *might*, and *could* are used to follow the past tense.

I think that I *shall go*.

I thought that I *should go*.

He *says* that he *will go*.

He *said* that he *would go*.

My father *says* that I *may go*.

My father *said* that I *might go*.

He *thinks* that he *can do* anything.

He *thought* that he *could do* anything.

22. The emphatic form of verbs. The force of a verb may be emphasized by the use of the correct form of *do* as an auxiliary verb.

I do bake good pies, even if you can't eat them.

I did bake those cookies all by myself.

23. Emphasis in future tenses: shall and will. Emphasis for the future tense is secured by reversing the regular form for the fu-

ture. Simple futurity is expressed by using *shall* in the first person and *will* in the second and third. Emphasis, that is, determination or command, is implied when this form is reversed, *will* being then used for the first person and *shall* for the second and third.

(a) Unemphatic form (simple statement of fact) :

I *shall* bake cake to-day.

Mother *will* bake bread.

(b) Emphatic form (first person, determination or promise) :

I *will* bake cake to-day.

I *will* do whatever is required.

(c) Emphatic form (second and third person, command or compulsion) :

You *shall* bake biscuits.

She *shall* bake cookies.

In asking questions, whichever form is expected in the answer, emphatic or unemphatic, is used in the question. In the first person, *shall* is always used.

Shall I turn the lights on now?

Shall you go to the game? (Answer expected: I shall.)

Will you be here no matter what happens? (Answer expected: I will.)

Should and *would* follow the same rules as *shall* and *will*.

24. The continuous form of verbs. The continuous form of each tense consists of the present participle, preceded by the correct form of the verb. This form stresses the progress of the action — the fact that something *is going on* or *was going on*, not merely that it happens or did happen.

We *are reaping* the oats this week.

Mother *was canning* strawberries when the minister called.

What *is* that child *doing* now?

He *is* merely *falling* out of the tree.

One form of continuous action — that which occurs or occurred habitually or for a long period — is expressed by simple present or simple past.

We *reap* the oats as soon as they are ripe.

Mother *cans* strawberries every June.

He *mends* chairs for a living.

He *taught* school at night while he was going through college.

I *was* afraid of toads when I was little.

25. Possibility or uncertainty. Possibility or uncertainty in a conditional clause is usually expressed by the use of the auxiliary *should*. In an independent clause possibility or uncertainty is expressed by the use of the auxiliary verb *may*.

If I *should* bake to-day . . .

If the bread *should* be done in time . . .

If he *should* get home in time . . .

I *may* bake corn-bread . . .

I still *might* be able to go . . .

26. The subjunctive mood. The subjunctive of uncertainty is found in practically no current usage except such idiomatic expressions as: *If that be true*. The subjunctive in the contrary-to-fact condition or in exclamation is still used, but even here the indicative is becoming more common: If she *were* only here. . . .

27. Desire and request. Wish, petition, permission, and prayer are expressed by the auxiliary *may*.

I wish that I *might* bake cake.

May I go? Yes, you *may*.

My father said I *might* go.

28. Ability. Ability is expressed by the auxiliary *can*.

I *can* bake pies but nobody else *can* eat them.

Your father said that you *could* run faster than any other girl he had ever known.

29. Obligation. Obligation is expressed by *must* or *should*, or by *ought* with the infinitive.

I *must* bake to-morrow.

I *should* have baked yesterday.

I *ought* to bake to-day.

30. Conjugation. The complete conjugation of the irregular verb *choose* follows :

PRINCIPAL PARTS

Present Tense: choose *Past Tense:* chose *Past Participle:* chosen

INDICATIVE MOOD

ACTIVE VOICE

PASSIVE VOICE

Present Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I choose	we choose	I am chosen	we are chosen
you choose	you choose	you are chosen	you are chosen
he, she, it chooses	they choose	he, she, it is chosen	they are chosen

Emphatic

I do choose	we do choose
you do choose	you do choose
he does choose	they do choose

Continuous

I am choosing	we are choosing
you are choosing	you are choosing
she is choosing	they are choosing

Past Tense

I chose	we chose	I was chosen	we were chosen
you chose	you chose	you were chosen	you were chosen
he chose	they chose	it was chosen	they were chosen

Emphatic

I did choose	we did choose
you did choose	you did choose
she did choose	they did choose

Continuous

I was choosing	we were choosing
you were choosing	you were choosing
he was choosing	they were choosing

ACTIVE VOICE

PASSIVE VOICE

Future Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I shall choose	we shall choose	I shall be chosen	we shall be chosen
you will choose	you will choose	you will be chosen	you will be chosen
he will choose	they will choose	he will be chosen	they will be chosen

Emphatic

I will choose	we will choose	I will be chosen	we will be chosen
you shall choose	you shall choose	you shall be chosen	you shall be chosen
he shall choose	they shall choose	he shall be chosen	they shall be chosen

Continuous

I shall be choosing	we shall be choosing
you will be choosing	you will be choosing
he will be choosing	they will be choosing

Present Perfect Tense

I have chosen	we have chosen	I have been chosen	we have been chosen
you have chosen	you have chosen	you have been chosen	you have been chosen
he has chosen	they have chosen	he has been chosen	they have been chosen

Continuous

I have been choosing	we have been choosing
you have been choosing	you have been choosing
he has been choosing	they have been choosing

ACTIVE VOICE

PASSIVE VOICE

Past Perfect Tense

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
I had chosen	we had chosen	I had been chosen	we had been chosen
you had chosen	you had chosen	you had been chosen	you had been chosen
he had chosen	they had chosen	he had been chosen	they had been chosen

Continuous

I had been choosing	we had been choosing
you had been choosing	you had been choosing
he had been choosing	they had been choosing

Future Perfect Tense

I shall (will) have chosen	we shall (will) have chosen
you will (shall) have chosen	you will (shall) have chosen
he will (shall) have chosen	they will (shall) have chosen

Continuous

I shall have been choosing	we shall have been choosing
you shall have been choosing	you shall have been choosing
he shall have been choosing	they shall have been choosing

SUBJUNCTIVE MOOD

Present Tense

if I choose	if we choose	if I be chosen	if we be chosen
if you choose	if you choose	if you be chosen	if you be chosen
if he choose	if they choose	if he be chosen	if they be chosen

ACTIVE VOICE

PASSIVE VOICE

*Past Tense**Singular**Plural**Singular**Plural*

if I chose

if we chose

if I were chosen

if we were chosen

if you chose

if you chose

if you were

if you were chosen

chosen

if he chose

if they chose

if he were chosen

if they were chosen

Continuous

if I were

if we were

choosing

choosing

if you were

if you were

choosing

choosing

if he were

if they were

choosing

choosing

IMPERATIVE MOOD

choose

choose

be chosen

INFINITIVES

Present: to choose

to be chosen

Perfect: to have chosen

to have been chosen

PARTICIPLES

Present: choosing

being chosen

Past: (none in active voice)

chosen

Perfect: having chosen

having been chosen

31. Verbal forms used as other parts of speech. The infinitive and the verbal forms ending in *ing* are frequently used as nouns, adjectives, and occasionally as adverbs. Verbal forms used as other parts of speech retain their functions as verbs in that they may take objects or other verbal complements and may be modified by adverbs, but they do not make an assertion as a finite verb does. In analyzing a sentence such verbs should be classified according to their function as nouns, adjectives, or adverbs.

(a) Verbals as nouns :

Predicate Nominative: One of my childhood ambitions was *to be* a circus clown.

Direct Object: I like *to ride* horseback.

Object of Preposition: There was nothing to do except *to go*.

Subject of Verb: *To aim* at perfection is stimulating.

Subject of Verb: *Riding* horseback is good exercise.

Direct Object: He takes *studying* seriously.

Direct Object: I enjoy *reading* detective stories.

In Apposition: Her greatest fault was a tendency *to answer* impertinently.

In Apposition: The command *to halt* came sharply.

(b) Verbals as adjectives :

I have an old book *to sell*.

She needs a heavy coat *to use* in driving.

Running water is less impure than stagnant water.

I heard the sound of water *running* swiftly.

Sparkling in the sunshine, the water dashed over the boulders.

With his confidence completely *shaken*, he staggered out.

Badly *scared*, but not much hurt, he got up and took stock of himself.

Shouting that he had been robbed, the man took after the bandit.

(c) Verbals used as adverbs :

Her voice was too weak *to be heard*.

Let's go *fishing*.

Pronouns and Possessive Adjectives

32. Agreement of pronouns with antecedents. A pronoun must agree with its antecedent in number. (Cf. Chapter IV, "Sentences," pages 125, 126.)

33. Number of indefinite or distributive pronouns. The indefinite or distributive pronouns, *each*, *one*, *each one*, *everybody*, *every one*, *nobody*, *no one*, *anybody*, *any one*, *somebody*, *some one*, are all considered singular in number. They require a singular predicate

and are considered as singular in number when used as the antecedent of other pronouns.

Right: Every one said that he was going (not that "they" were going).

(a) *Some, both, any, many,* and *all* are used as plural or sometimes as collective.

Right: All said that they were going.

(b) *None*, although it is a contraction of no one and therefore would logically be singular, has come to be accepted in good usage as either singular or plural, whichever the sense of the rest of the sentence requires.

Right: Maurice had hoped for at least one letter, but there *was none*.

Right: A few schools objected to the new athletic ruling, but there *were none* who finally voted against it.

34. Agreement of demonstrative adjective pronouns. The demonstrative adjectives *this, that, these, those* must agree in number with the nouns they limit.

Right: This man; these men. That automobile; those automobiles.

(a) The personal pronoun *them* must never be used in place of a demonstrative adjective.

(b) Verbs of *saying, thinking, believing,* and so on, are often used in an almost parenthetical fashion. In such cases the pronoun takes the case which would be right if these words were omitted.

Right: The girl *who* I believed was trustworthy has deceived me. (Omit *I believed* as a test.)

Right: *Who* did you say was going? (Omit *did you say*.)

Right: This is the boy *who* I consider does the best work in mathematics. (Omit *I consider*.)

The difficulty with the pronoun in sentences like these is partly due to our having another idiom, the infinitive phrase, with which we confuse these clauses. It is right, for instance, to say, "This is the boy *whom* I consider *to be* the best student," or "The girl *whom*

I believed *to be* trustworthy has deceived me." Here the pronoun is subject of an infinitive, and is therefore in the accusative case.

35. Intensives or reflexives. Compounds of pronouns with *self* or *selves* are used only for special emphasis or to refer to the verb where there might be some confusion of meaning. They should not be used in place of the simple personal pronouns.

Right: Bob and *I* are planning a trip to Canada (not "Bob and myself").

Right: Let me do it *myself*.

Right: He did it all by *himself*.

Right: Once you get it started it will run *itself*.

36. Misuses of relatives.

(a) The relative *which* should not be used as an adjective.

Right: Every day I wrote her letters, *which* she never received.

Right: I wrote her every day letters *which* she never received.

Wrong: I wrote her every day, *which* letters she never received.

(b) The relative *what* should never be used after an expressed antecedent, since it contains the antecedent within itself; *i.e.*, *what* equals *that which*.

Right: The street *which* (or *that*) you mean is two blocks from here.

Right: I know *what* you mean.

Wrong: The street *what* you mean is two blocks from here.

37. Possessive adjectives. The possessive case of the various personal pronouns is called the possessive adjective because its use is adjectival: *my, mine, your, yours, thy, thine, his, her, hers, its, their, theirs*.¹ Notice that the apostrophe is not used with any of these forms. Do not confuse *it's*, which means *it is*, with *its*, the possessive adjective, nor *there's* (*there is*) with *theirs* (*belonging to them*).

Adjectival Modifiers

38. Classification of adjectival modifiers. Adjectives may be classified as articles, restrictive adjectives, and descriptive adjectives. Adjective modifiers may be single words, phrases, or clauses.

¹ This book follows the revised nomenclature, as explained in the *Report of the Joint Committee on Grammatical Nomenclature*.

39. Articles. The articles are *a*, *an*, and *the*. *A* is used before a word beginning (1) with a consonant, unless the consonant is silent, or (2) with a vowel sounded like a consonant. *An* is used before a word beginning with a vowel or an unpronounced consonant.

a tree, *an* apple *a* unique entertainment, *an* unadorned tale
an honorable man, *a* horrible example

The use of the article before each of a series of nouns or adjectives indicates that each is to be considered separately. Omission of the articles before all but the first indicates that all are to be counted together.

Right: A short and thin man stood on the corner (one man).

Right: A short and a thin man stood talking together (two men).

Wrong: A short and thin man stood talking together.

40. Restrictive adjectival modifiers. When an adjectival modifier helps to point out which one of a group, or what members of a group, the speaker refers to, it is called a restrictive adjective (or adjective phrase or clause). A restrictive clause should not be separated by a comma from the noun it modifies.

The man *wearing a raincoat* is my brother.

The man *who made the "square deal"* *popular* was a great moral teacher.

Certain adjectives have no really descriptive meaning. Their sole use is to point out, to restrict or limit. Among them are *one*, *two*, *third*, *fifth*, *this*, *that*, *these*, *those*, *each*, *every*, *all*, *some*, etc.

I mean *that* tree.

The *second* house is mine.

41. Restrictive adjectival phrases. A phrase which definitely limits the meaning of the noun modified, by pointing it out as one particular thing, is called a restrictive phrase. Such a phrase cannot be omitted from the sentence without leaving the meaning incomplete. A restrictive phrase should not be separated by a comma from the noun it modifies.

I mean the tree *on the hill*.

The second house *on the east side of the street* is mine.

I think that the boy *just rounding the curve* will win.

42. Restrictive adjectival clauses. A clause which definitely limits or restricts the meaning of the noun modified is called a restrictive clause. Such a clause cannot be omitted from the sentence without leaving the meaning incomplete. It should not be separated by a comma from the noun it modifies.

I mean the tree *that towers above the others on the top of the hill*.

The house *that stands back in a deep yard on the east side of the street* is mine.

I think that the boy *who is just rounding the curve* will win.

I will tell you how to reach the place to *which you are going*.

43. Descriptive adjectival modifiers. When an adjectival modifier is used not for distinguishing which member of a group is referred to, but for giving fuller information about a thing, it is called a descriptive, or non-restrictive adjective (or adjective phrase or clause).

Descriptive adjectives are sometimes used to limit or restrict, but their original use was to add detail of some sort. *Old, large, purple, long*, and so on, are descriptive adjectives.

(a) Purely descriptive use of adjective :

My gingham dress is *old*.

Our flag is *red, white, and blue*.

(b) Restrictive use of descriptive adjective :

I shall wear my *old* dress to the picnic.

The *tall blue* flowers are larkspurs.

44. Descriptive adjectival phrases. A phrase which does not limit the meaning of the noun it modifies by pointing it out as a particular thing is classed as a descriptive phrase. Such a phrase can be omitted from the sentence and still leave the meaning complete.

A descriptive phrase should be set off by a comma from the noun it modifies.

The capitol, *standing on the hilltop*, furnished a fine point from which to get a bird's-eye view.

There are six houses in the block. The first house, *with the wide porch and arched doorway*, is grandmother's; the second, *with the bow windows and the balcony*, is ours.

We felt sure that the first boy, *already rounding the curve*, would win.

45. Descriptive adjectival clauses. A clause which does not limit the noun it modifies by pointing it out as one particular thing is classed as a descriptive clause. Such a clause may be omitted from the sentence and still leave the meaning complete.

A descriptive clause should be set off by commas from the noun it modifies.

My house, *which is on the east side of the street*, is second from the corner.

We watched our runner, *who was already rounding the corner*, with high hopes that he would win.

46. Comparison of adjectives. The comparative of the adjective is regularly formed by adding *er* to the positive; the superlative is regularly made by adding *est* to the positive.

high, higher, highest common, commoner, commonest

(a) Where the additional syllable makes pronunciation awkward, *more* and *most* are used to form the comparative and superlative degrees.

dangerous, more dangerous, most dangerous
beautiful, more beautiful, most beautiful

(b) Some adjectives have irregular forms for the comparative and superlative degrees.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
much <i>or</i> many	more	most
little	less	least
bad <i>or</i> ill	worse	worst
good <i>or</i> well	better	best
near	nearer	nearest <i>or</i> next
old	older <i>or</i> elder	oldest <i>or</i> eldest
far	farther <i>or</i> further	farthest <i>or</i> furthest

(c) Adjectives ending in *y* preceded by a consonant change the *y* to *i* in the comparative and superlative degrees if these are formed regularly.

happy, happier, happiest

47. Some common errors in comparisons.

(a) *Different* cannot logically be used with *than*, for it denotes distinction rather than comparison.

Different from is our English idiom.

Right: His disposition is very different *from* mine (not "different than mine").

(b) *Farther* and *farthest* are preferably used to denote physical distance, *further* and *furthest* preferably to denote reach of thought.

I shall be *farther* away from home than ever before.

In his latest book, the author goes still *further* in presenting his theories.

(c) In sentences of comparison, confusing ellipsis should be avoided.

Meaning Uncertain: Chicago is farther from St. Louis than Springfield.

Meaning Clear: Chicago is farther from St. Louis than from Springfield.

(d) Where one comparative expression is introduced by *as* and another by *than*, each clause should be grammatically complete.

Right: Many small colleges have as high scholastic standards as large universities, if not higher.

Wrong: Many small colleges have as high scholastic standards if not higher than large universities.

48. Adjectives used as complements of subject or object. When a modifying word refers to the subject or the object of a verb, the word is an adjective and should not be confused in usage with an adverb.

The medicine tastes *nasty* (not "tastes nastily").

The rose smells *sweet* (not "smells sweetly").

How are you? I am *fine*, thank you (not "I am finely").

49. A number of adjectives end in *ly*. It is awkward to try to make adverbs from these words. *Kindly*, however, sounds pleasant with no change. The others are better in phrases: *in leisurely manner, in friendly fashion, in a manly way*.

leisurely lowly godly manly kindly friendly cowardly

Adverbial Modifiers

50. Adverbial modifiers. Adverbial modifiers may be words, phrases, or clauses.

He ran *swiftly* down the street when he saw the policeman coming.

51. Formation of adverbs. Adverbs are regularly formed by adding *ly* to the adjective form.

sadly greatly poorly badly similarly hardly

(a) When the adjective form ends in *y*, the *y* is usually changed to *i* before the adverbial *ly*.

Examples: hardily, merrily, happily, naughtily.

Exceptions: shyly, dryly.

(b) A superfluous *i* should not be inserted in making an adverb out of an adjective which does not end in *i*.

Right: similarly (not "similarily").

(c) When the adjective ends in *l*, the adverbial *ly* is added just as in other words, so that the adverb is spelled with two *l*'s.

loyally hopefully beautifully

(d) When the adjective ends in *e* preceded by a consonant, the *e* is usually retained before *ly*.

Examples: genuinely, politely.

Exception: gently.

(e) When the adjective ends in *e* preceded by a vowel, the *e* is dropped before the adverbial *ly*.

truly duly

52. Adverbs and adjectives similar in form. (Cf. 49.) A number of words are alike in both adverb and adjective forms; they are *low, loud, slow, fast, well*, and others. Some of these words have the *ly* form also: *loudly, slowly*.

Dangerous curve. Drive *slow*.

We always drive *slowly* through the village.

53. Distinguishing between adverbs and adjectives in use. Whether an adjective or adverb should be used after a linking verb depends upon the function of the word in the sentence. All the following are correct:

Adjective: You look *cross*.

Adverb: Don't look at me so *crossly*.

Adjective: This feels *soft*.

Adverb: He played the tune *softly*.

54. Some common misuses of adverbs and adjectives. *Sure, real, some, most, good, considerable, illy*, and certain other forms of adjectives and adverbs are commonly misused.

I *surely* like that book (not "I sure like").

Will you go? *Surely!*

Yes, I'm *really well*, thank you (generally *very well*).

That is *something* or *somewhat* of a job (not "some job").

That is *somewhat* heavy (not "some heavy").

Almost every one is going. *Most* people are going (not "most everybody").

She is *considerably* better now (not "considerable better").

He is *ill* prepared (not "illy prepared").

The horse ran *fast* (not "ran fastly").

I haven't seen her for *some* time (not "quite some time").

I consider my teacher *over* particular about spelling (not "overly particular").

They are *all ready* to go (not "already").

"*All together* now! Three cheers!" (Not "Altogether now.")

55. Adverbial force made clear by punctuation. When *however, then, yet, still*, and other similar adverbs are used as connective words, they sometimes need to be set off by commas in order to

make the meaning clear. Frequently the commas are unnecessary. When they are used as adverbs of time or degree, they should not be set off by commas.

Connective (Comma needed): *However*, far away though you are, we do not forget you.

Adverb of Degree (Comma right): *However far* away you are, we do not forget you.

Connective (Comma not needed): You may be right, *yet* I am not wholly convinced.

Adverb of Time (Comma wrong): You may be right, I am *not yet* wholly convinced.

56. Adverbial connectives which are not conjunctions. Certain adverbs and adverbial phrases are used to link either the parts of a sentence or two successive sentences. These words should not be confused with conjunctions in usage, for they neither subordinate nor coördinate, but are merely useful in giving greater coherence and smoothness to writing.

however	consequently	still	furthermore
nevertheless	moreover	accordingly	on the contrary
likewise	than	besides	in addition
hence	yet	thus	indeed

When these connectives are used to give greater coherence to two independent clauses in the same sentence, the clauses must be separated by a semicolon.

Right: It was raining; *however*, we went on our hike.

Wrong: It was raining, *however* we went on our hike.

Right: Classes were over until Monday; *nevertheless* I stayed in and studied.

Coördinating Conjunctions

57. Coördinating conjunctions. The principal coördinating conjunctions are *and*, *but*, *or*, *nor*, *for*, and *so*.

(a) *Or*, *nor*, *and*, and *but* are used either separately or as parts of the correlatives *either . . . or*, *neither . . . nor*, *both . . . and*, *not only . . . but also*.

(b) The parts of a correlative conjunction should immediately precede the elements connected.

Right: I am going *either* to Niagara Falls *or* to the Thousand Islands.

Wrong: Either I am going to Niagara Falls or to the Thousand Islands.

Right: Uncle Fred gave a handsome present *not only* to me *but also* to my chum.

Wrong: Uncle Fred not only gave a handsome present to me but to my chum also.

(c) *For* and *so*. Some grammarians are still unwilling to admit *for* and *so* into a list of coördinating conjunctions, but both are now so classified by dictionaries. *For* is used in the same sense as *because*, and would thus seem to subordinate the clause it introduces. It has so frequently been used, however, to introduce the main clause of a sentence that it has come to be called a **causal coördinate conjunction**. *So*, when coördinate, is used in the sense of *for this reason*, not in the sense of *so that*.

(d) *Connecting equal elements*. Coördinating conjunctions should be used to connect only elements which are grammatically equal. A relative clause should not be coördinated with an independent clause or with a phrase. Either the elements must be grammatically equal, or one of them must be subordinated.

Right: My esteem for the President is growing steadily, for in a position of extreme difficulty he is using his head remarkably well.

Wrong: My esteem for the President is growing steadily, and in a position of extreme difficulty is using his head remarkably well.

Right: I had a chance to do him a very slight favor, which he never forgot.

Right: I had a chance to do him a favor which was very slight but which he never forgot.

Wrong: I had a chance to do him a very slight favor but which he never forgot.

Right: I sent them a letter full of good news which they were relieved to get.

Right: I sent them a letter which was full of good news and which they were relieved to get.

Wrong: I sent them a letter full of good news and which they were relieved to get.

58. Avoiding the overuse of coördinating conjunctions. Coördinating conjunctions should not be used to connect ideas which are of unequal value, even though the grammatical structure of the sentence is correct. (Cf. 60.)

59. Subordinating words. Subordinating conjunctions, conjunctive adverbs, and relative pronouns are all used to subordinate the clauses they introduce. A list of the principal subordinating words includes *that, so that, in order that, while, before, since, after, until, till, because, inasmuch as, if, though, although, how, lest, for fear that, unless, except, than, why, whence, whether, wherefore, whereupon, whereby, wherein, as if, whenever, who, which, and what.*

60. The thought relations expressed by subordinating words. The subordinating conjunction to be used in any particular sentence should be determined by the particular relationship to be brought out between the ideas of the sentence. Some of these relationships are indicated below. (For practice material see chapter on "The Sentence," section on the "Use of *and*."')

(a) The relationship of time, with differing shades of that relationship, is illustrated by the changes of the following compound sentence, not expressing accurately the connection between thoughts: *They came and I went away.*

They came and I went away.

They came when I went away.

They came just as I was going away.

They have come since I went away.

They came after I had gone away.

They came before I went away.

They came to stay until I should go away.

They came, whereupon I went away.

They came whenever I went away.

When they came, I went away.

After they came, I went away.

Whenever they came, I went away.

(b) Relationship of purpose is illustrated by the following :

They came in order that I might go away.

They came that I might go away.

They came *lest* I should go away.

They came *for fear that* I might go away.

In order that they might come, I went away.

For fear that they might come, I went away.

(c) Relationship of cause and result is illustrated by the following:

Inaccurate: There were no mistakes in spelling and my paper was marked 100.

Accurate: *Because* there were no mistakes in spelling, my paper was marked 100.

Accurate: *Since* there were no mistakes in spelling, my paper was marked 100.

Accurate: *As* there were no mistakes in spelling, my paper was marked 100.

Accurate: *Inasmuch* as there were no mistakes in spelling, my paper was marked 100.

Accurate: There were so few mistakes in spelling *that* my paper was marked 100.

(d) Relationship of concession (conceded that) is illustrated below:

Although (or *though*) there were mistakes in spelling, my paper was marked 100.

(e) Relationship of condition (on the condition that) is illustrated in the following:

If there are no mistakes in spelling, your paper will be marked 100.

Unless there are mistakes in spelling, your paper will be marked 100.

Provided that there are no mistakes in spelling, your paper will be marked 100.

(f) Manner is usually expressed by *how*.

I know *how* I can get a grade of 100.

(g) Uncertainty is expressed by *whether* or by *that* following the negative.

I do not know *whether* I can avoid mistakes of spelling.

I do not know *that* I can avoid mistakes of spelling.

(h) Place is expressed by *where*.

I do not know *where* they have gone.

(i) Comparison is expressed by *as . . . as* or *so . . . as* (with a negative), or *than*.

John is not *so* fond of mathematics *as* I am.

I like French *as* well *as* any one in this school does.

I enjoy music more *than* I do drawing.

61. Some common errors in the use of subordinating conjunctions. The following common errors of usage should be avoided:

(a) *As* should not be used in place of *that* or *whether*.

Right: I do not know *that* I can solve that problem by myself.

Right: I do not know *whether* I can solve that problem by myself.

Wrong: I do not know *as* I can solve that problem by myself.

(b) *Because* should not be used to introduce a noun clause.

Right: The reason I cannot understand this part of the work is *that* I was absent when the class first studied it.

Wrong: The reason I cannot understand this part of the work is *because* I was absent when the class first studied it.

(c) *If* should not be used to introduce a clause expressing uncertainty.

Right: I do not know *whether* I can solve that problem by myself.

Right: I do not know *that* I can solve that problem by myself.

Wrong: I do not know *if* I can solve that problem by myself.

(d) *Like* is a preposition, but not a conjunction.

Right: A grade of 100 makes me feel *as if* I could learn anything.

Wrong: A grade of 100 makes me feel *like* I could learn anything.

Right: That boy does not play *as* the other children do.

Right: That boy does not play *like* the other children (a preposition).

Wrong: That boy does not play *like* the other children do.

(e) *Only* is an adverb, not a conjunction.

Right: I would have gone, *but* it rained.

Right: I would have gone, *if* it had not rained.

Wrong: I would have gone, *only* it rained.

(f) A noun clause should not follow the verb *want*.

Right: I want him *to do* as I say.

Right: I *wish that* he would do as I say.

Wrong: I want *that* he should do as I say.

(g) *Where* should not be used in place of *that*.

Right: I saw in the paper *that* you had had an accident.

Wrong: I saw in the paper *where* you had an accident.

(h) The use of *to* with *where* is superfluous.

Right: I asked him *where* he had taken it.

Wrong: I asked him *where* he had taken it *to*.

(i) The relative pronoun *who* is applied, in modern usage, only to persons. *Which* should be used for animals and inanimate objects. *That* may be used for either persons or things. *Whose* is the (genitive or possessive) case for both *who* and *which*.

The man about *whom* you inquired is the superintendent.

Mr. Fairfield, *whose* position is that of superintendent, is very efficient.

I was fond of the puppy *which* my aunt sent me.

The puppy, *whose* greatest fault was his habit of fighting the cushions, was finally banished from the house.

Prepositions

62. Common errors in the use of prepositions. The following common errors in usage should be avoided:

(a) The use of *at* with the preposition *about* is superfluous.

Right: I will go *about* three o'clock.

Wrong: I will go *at about* three o'clock.

(b) The use of *for* preceding the infinitive should be avoided, since the combination is no longer correct. (In Shakespeare's time it was right to say, "What went ye out for to see?")

Right: This soap is *to wash* your hands.

Right: This soap is *for washing* your hands.

Wrong: This soap is *for to wash* your hands.

Right: I want him *to do* as I say.

Wrong: I want *for him to do* as I say.

(c) *In front of* is an accepted idiom, but *in back of* is not good usage. *Back of* or *behind* is correct.

Right: There is an elm tree *back of* our garage.

Right: There is an elm tree *behind* our garage.

Wrong: There is an elm tree *in back of* our garage.

(d) *Of* should not be used in place of the auxiliary *have*. This misuse is the result of contracting the perfect tenses of the verb.

Right: would have, may have, might have, must have, should have, could have.

If the contracted form seems desirable in writing conversation, the spelling should be *would 've*, *might 've*.

Right: *He'd 've* waited, if he had known.

Wrong: would of, may of, might of, must of, should of, could of.

(e) *Of* is superfluous after the prepositions *beside* and *off*. In some localities *from* is prefixed to *off*; this too is a poor form.

Come, sit *beside* me (not "beside of me").

Get *off* that grass! (Not "get off of.")

He took his coat *off* the hanger (not "off of" nor "from off").

(f) *Inside of*, expressing time or distance, is colloquial for *within*.

Standard: He promised to be here *within* an hour.

Colloquial: He promised to be here *inside of* an hour.

Standard: *Within* a mile from town there is a good swimming hole.

Colloquial: *Inside of* a mile from town there is a good swimming hole.

(g) *In* should not be used with verbs of motion. *Into* is more exact.

He plunged *into* the water (not “in the water”).

(h) *On* should not be used in place of *for*.

If you aren't ready yet, I can't *wait for* you any longer (not “wait on you”).

(i) *To* is the correct preposition for the infinitive, and is always either expressed or understood. The substitution of *and* after *try* is a loose construction, which it is better to avoid.

Loose: Just let her try *and* do it!

Better: Just let her try *to* do it!

(j) *To* is correctly used to indicate motion toward. *At* is correctly used to indicate place where.

No, my mother is not *at home* to-day (not “to home”).

I wasn't *at school* all last week (not “I wasn't to school”).

I didn't go *to school* all last week; I went *to the doctor's* every day.

Capitals and Punctuation Marks

63. Capitals. A capital letter is used:

- (a) To begin the first word of every sentence.
- (b) To begin the first word of every direct quotation.
- (c) To begin the first word of every line of poetry.
- (d) To begin all proper nouns, words used as proper nouns, or adjectives derived from such words. (Cf. 1.)

The adjective *godly* is an exception to this rule; so too are many words which were originally the names of persons but which are now a part of the general vocabulary: *mackintosh*, *watt*, *guillotine*, *boycott*, *pasteurize*, *macadamize*.

64. Periods. A period is used:

- (a) At the close of a declarative or an imperative sentence.
- (b) After an abbreviation. (Cf. 77.)

65. Question marks. A question mark is used at the close of a direct question.

(a) A question mark may come in the middle of a sentence if the question asked is in quotation marks.

"Where are you going?" my brother asked.

(b) An interrogation that is not a complete sentence is punctuated with a question mark just as one that is a complete sentence.

We had to move at once. But where?

66. Exclamation points. An exclamation point is used :

(a) After an interjection.

What a magnificent view!

(b) After an exclamatory sentence.

What a cozy bungalow you have!

(c) To indicate that a declarative or imperative sentence in direct discourse is spoken with a strong emphasis.

"I did not mean that!" he exclaimed.

"Get to cover! Anywhere! Only get out of sight!" cried the captain of the Burly Bandits.

67. Semicolons. A semicolon may be used in place of a period to separate two independent clauses which are not joined by coördinating conjunctions. The use of the semicolon indicates that the two clauses are too closely connected in thought to be put into separate sentences.

The cat made for a tree; the dog was close behind her, and his momentum carried him up the tree almost a yard.

"This is only one small incident in a long life; you must not take it so hard," she urged.

68. Semicolons in coördinate clauses. A semicolon is occasionally used to separate coördinate clauses which are joined by a coördinating conjunction, or to separate subordinate clauses, if in either case the clauses are long and involved and are themselves made up of parts separated by commas.

In spite of difficulties that I had not foreseen, in spite of disappointments not easy to bear, and in spite of all your excellent arguments against my course, I am not sorry I did what seemed to me best; and could I choose again, foreseeing the future, I would not alter my decision.

69. Commas to separate words, phrases, or clauses. Commas are used to separate words, phrases, or clauses:

(a) When two coördinate clauses joined by *but*, *for*, *or*, *nor*, are long enough not to be perfectly clear without punctuation.

I was sorry to have to come away so early, for the fun had just begun.

I think that the question which was brought up at the last two meetings of the class, but which was not settled definitely either time, should be discussed first to-day.

(b) After a dependent clause coming before the principal clause of a sentence.

While we were eating, the baby, who had been sound asleep, awoke and began to cry.

(c) When one or more parts of a sentence are a direct quotation.

"Come, let us go," he said.

He said, "Come, let us go."

"Come," he said, "let us go."

(d) When words, phrases, or clauses equal in value and similar in construction are arranged in a series. Notice that in such cases a comma is required before the final conjunction.

Our family consists of my father, my mother, my younger brother, a baby sister, and myself.

Up the hill, over the top, and down into the hollow again raced the dogs.

When the sky is bright blue behind white clouds, when the new buds on the willows make a green haze in the sunshine, and when the girls start wearing pink gingham dresses, spring is here.

May will take her committee into the library, Clark will take his committee out under the trees, and the rest of the class will remain in the classroom and study punctuation.

70. Commas to set off words, phrases, or clauses. Commas are used to set off words, phrases, or clauses from other parts of the sentence when the following conditions exist :

(a) When a substantive is used in direct address.

Jingo, go get that stick.

Go get that stick, Jingo.

Hurry, Jingo, and get that stick.

(b) When an appositive is used descriptively rather than for the purpose of limiting. (Cf. 38-45.)

Descriptive Appositive: Jingo, my Irish terrier, has been trained to retrieve a stick. (Comma required.)

Limiting or Non-Descriptive Appositive: I consider my dog Jingo the cleverest one I have. (Comma omitted.)

(c) When a participle is used with a substantive to form a nominative absolute, which is independent of the structure of the rest of the sentence.

It is odd, the circumstances being as they are, that you should hesitate.

(d) When a word, phrase, or clause is used parenthetically to give greater coherence and has no close connection with the structure of the sentence in which it is used. (Cf. 55.)

The outcome, however, was surprising.

My excuse, to be honest, is rather a lame one.

(e) When a phrase or clause is used descriptively rather than to limit the meaning of the word modified. (Cf. 38-45.)

(f) When a long phrase or a subordinate clause is placed first in the sentence. A safe rule to follow is to include the comma when the introductory phrase contains any form of the verb. The comma will sometimes be required when no form of the verb is used.

Soon after entering the room with the other members of the team, I realized that something was wrong.

Although March came in like a lion, it did not go out like a lamb.

71. Commas to set off names of states, countries, and dates. Commas are used to set off the name of a country following a state, the name of a state following a city, the date of a month following the day of a week, and the year following the day of the month.

Charles Dickens was born in Portsmouth, Hampshire, England. I was born in Portsmouth, New Hampshire, U. S. A.

Dover, New Hampshire, was founded almost as early as Plymouth, Massachusetts.

The fire occurred on Monday, March 7, 1921.

72. Colons. The colon is used to indicate that something is to follow.

(a) It should precede a formal quotation from a book or speech or a long quotation in direct discourse.

Now is the time to remember Lincoln's words: "With malice toward none, with charity for all."

(b) A series of items are introduced by a colon especially when these are listed in a column.

Please send the following books for my examination:

Stevenson, *Child's Garden of Verse*.

Drinkwater, *Abraham Lincoln*.

73. Dashes. The dash is used to indicate some break in the thought of a sentence.

(a) In direct discourse, when a speaker is represented as speaking falteringly or incompletely, dashes are used.

"Do you think," faltered the old man as he gave me the letter, "can it be true — what my nephew says — that my farm will bring me a fortune? Why — I had only — fifty dollars left in the world."

"If you will exchange themes now — did some of you forget that themes were due?"

(b) Dashes may be used as a substitute for marks of parenthesis.

The club — it had been organized to defy the popular thirteen superstition — had its regular meetings on the thirteenth of each month, and whenever the thirteenth came on Friday always took in new members.

(c) Before a summary of a series of phrases or clauses, in the first of a sentence, to indicate that there is to be a gathering up of the various ideas presented.

If I stayed at home every night and studied, if I never went to a party, if I never asked for a second helping of dessert, if I always did everything any one asked me to do — if, in short, I did as you advise, my classmates would think me a prig and even you would begin to fear that I should never make a practical success of life.

74. Marks of parenthesis. Marks of parenthesis are used to set off something which is structurally independent of the rest of the sentence and is put into the sentence merely for greater clearness.

If you are right (I am beginning to think you may be) I shall wish to correct my error.

The parenthesis is also used in place of commas to set off a word or a phrase in apposition. It should not be used to indicate that a word or longer expression is intended to be erased. A line must be drawn through the part that is to be omitted.

75. Italics. Italics are used to show that certain words in a sentence have a special meaning.

(a) Titles of books, stories, poems, plays, and so forth, and names of periodicals should be italicized. Italics are not used for the author's name, nor for the definite article and the name of a city modifying the name of the periodical. If, however, the article is part of the title of a book, it should be italicized.

Stevenson's <i>Kidnapped</i>	The Chicago <i>Record Herald</i>
Sir Walter Scott's <i>Anne of Geierstein</i>	<i>The North American Review</i>
Charles Dickens's <i>Oliver Twist</i>	Kipling's <i>The Man Who Was</i>
<i>The Saturday Review of Literature</i>	Hawthorne's <i>The House of the</i>
<i>Philadelphia Public Ledger</i>	<i>Seven Gables.</i>

(b) When single words or brief phrases are quoted, they are usually italicized rather than inclosed in quotation marks.

The use of the word *swell* for *enjoyable* or *pleasant* is a particularly disagreeable vulgarity.

(c) Foreign words and phrases should be printed in italics.

Our system of student government is a *bona fide* effort to develop in students the habits essential to good citizenship.

(d) Words or phrases to be specially emphasized may be italicized, but this should be done very sparingly. Emphasis should be secured by choice of words, sentence length, and structure, rather than by the artificial and "schoolgirlish" habit of underscoring.

Good: "Do that?" Marjorie exclaimed. "Never!"

Poor: "I will *never* do that," Marjorie vowed.

To indicate that a word should be printed in italic, draw a straight line under it.

76. Numbers and sums of money. As a general rule, numerals are used in writing numbers or sums of money. The exceptions are:

(a) Ordinal numbers designating the days of a month may be, but do not have to be, spelled out in full.

He came the twentieth of April.

He came the 20th of April.

(b) Numbers that may be expressed in one or two words, especially if such numbers do not occur frequently, may be written out in full.

There are thirty days in April.

Our school will graduate two hundred pupils in February.

My little sister is eight years old.

(c) Numerals should not be used at the beginning of a sentence. The numbers must be spelled out or the sentence must be recast.

Nineteen hundred eighteen was the date for the close of the World War.
The World War closed in 1918.

(d) Sums of money less than one dollar should be spelled out.

This cost me forty-five cents.

(e) Figures may be used for sums less than a dollar when such sums occur in a list of other sums, but the dollar sign should not be used.

My weekly allowance is \$5. Last week I spent \$3 on clothes, \$1.50 on amusements, and 50 cents on notebooks.

(f) If a sum of money is mentioned not in a list of other sums but by itself and can be expressed in one or two words, it may be spelled out.

Our class has contributed fifty dollars to the Near East relief fund.

77. Abbreviations. As a rule abbreviations should be avoided in connected written composition.

Right: The principal railroad in our town, which is in Illinois, is the Chicago, Burlington, and Quincy.

Poor: The principal railroad in our town, which is in Ill., is the C. B. & Q.

(a) Some abbreviations which are not good form when used alone may be used in combination with other expressions.

Allowable: He will arrive at seven P.M.

Poor: He will arrive this P.M.

Better: He will arrive at seven this evening.

Right: What is the number of your post office box?

Right: Our post office box is No. 309.

Poor: What is the No. of your post office box?

Poor: I'll have to see what the Mrs. thinks about it.

Right: I'll have to see what Mrs. Robinson thinks about it.

(b) Many abbreviations are also good form for footnotes or parenthetical cross-references, but should not be used in the body of a composition.

vol. ch. p. cf. N. B. etc. 1

(c) The symbol & should never be used as a connective in composition except when it is used in the name of some firm, preceding a name or the abbreviation *Co.* In other uses the conjunction *and* should always be written out in full.

Jones & Brown Thomas Hamburg & Co.

(d) The abbreviation *etc.* should be avoided in compositions and letters. A sentence should be ended with some concrete word or phrase. The only reason for using *etc.* is in order to avoid useless repetition.

Right: Repeat the alphabet from the beginning: a, b, c, etc.

Right: He was a typical Yankee — tall, rangy, sharp-faced, soft-voiced, shrewd, and droll.

Poor: He was a typical Yankee — tall, rangy, sharp-faced, etc.

(e) Abbreviations of titles are permissible in the superscription of a letter but not in the complimentary address, the salutation, nor the body of a letter or a composition, with the exception of *Mr.*, *Mrs.*, *Messrs.*, and *Dr.*, when prefixed to names, and *Esq.*, *D.D.*, *Ph.D.*, *LL.D.*, etc., when placed after names. Except in the superscription, *Professor*, *President*, *Captain*, *General*, *Colonel*, *Reverend*, and similar titles should not be abbreviated. It is never wrong to spell these titles out. When in doubt, play safe.

Right: Dear Professor Johnson

Wrong: Dear Prof. Johnson

78. Quotation marks. Quotation marks are used to indicate that the passages inclosed in them are not the words of the writer but the direct words of some other writer, of some speaker, or of some character in the story.

(a) Quotation marks should be placed at the beginning and at the end of a quotation, not about each separate sentence of a single speech.

Right: Miriam urged, "Come with us. You can do your practicing in the morning. All of us want you to come along."

Right: "Come with us. You can do your practicing in the morning. All of us want you to come along," urged Miriam.

Right: "Come with us," urged Miriam. "You can do your practicing in the morning. All of us want you to come along."

Wrong: Miriam urged, "Come with us." "You can do your practicing in the morning." "All of us want you to come along."

(b) The termination of one speech and beginning of a new one should be indicated by quotation marks at the end of the first and

a paragraph indention and new quotation marks at the beginning of the next.

"Come with us," urged Miriam. "You can do your practicing in the morning. All of us want you to come along."

"Sorry," replied Helen, "but that won't do this time, for my music lesson comes this afternoon."

(c) When the same quotation continues for several paragraphs, quotation marks are placed at the beginning of the first and of each succeeding paragraph, but at the end of the last paragraph only.

(d) A quotation within a quotation is marked by single quotation marks.

"The manager was simply wonderful," John recounted. "'Your idea is an excellent one and I should like to see you put it into operation at once,' he said. I was so stunned by his unlooked-for approval that all I could say was, 'Great Scott! I expected you to turn it down.'"

(e) When slang is used for humorous or ironic purposes, it may be necessary to inclose it in quotations to prove to your English teacher that you recognize the expression as slang. Except for this reason, the purpose of humor is better served by omitting the quotation marks. In direct discourse single quotation marks should not be used to mark slang expressions.

(f) Proper names of people or animals and nicknames used as commonly as the proper names should not be inclosed in quotation marks.

Right: Bill Kimball is my chum.

Wrong: "Bill" Kimball is my chum.

Right: High Jinks, the pet crow, is dead.

Wrong: "High Jinks," the pet crow, is dead.

79. Apostrophes for possessives. The apostrophe is used to indicate the possessive case of nouns but not of pronouns. (Cf. 7 and 37.)

80. Apostrophes for contractions and plurals. The apostrophe is used to indicate the omission of a letter or of several letters in a contracted form. It is used also before *s* in writing the plural of a

figure, a letter, a symbol, or of a word which either has no plural or is for the moment considered merely as a word — apart from its real meaning.

(a) Contractions:

Right: didn't, don't, isn't, they're, haven't, o'clock, who's (meaning *who is*). You use too many *and's*.

Wrong: did'nt, do'nt, is'nt, the'yre.

(b) Plural of symbols:

I cannot distinguish your capital *T's* from your small *t's*.

Do not use *&'s* in your theme.

How many *Good's* did this class make? How many *Fair's*?

81. Hyphens. There is so much disagreement about the use of hyphens that the only safe way is to consult the dictionary in every case of question or doubt. The following rules are at present fixed.

(a) Always use a hyphen when splitting a word between syllables at the end of a line. Never put the hyphen at the beginning of the following line. Make certain, by consulting the dictionary, where the division between syllables comes.

<i>Right:</i> much	en-	en'
	tire	title
<i>Wrong:</i> mu-	ent-	en
ch	ire	-title

(b) The words together, altogether, and nevertheless are not spelled with hyphens.

82. Letter punctuation. The correct form for punctuating the opening, the close, and the superscription of a letter is as follows:

(a) A comma should be placed between the name of the town and the state and between the date of the month and the year. Periods should be used after all initials or other abbreviations. In the open system of punctuation no marks except periods for abbreviations are used at the end of the lines. The closed system, which is still correct, requires a comma after each line except the last, where a period is used. Use one system consistently, not a mixture of the two. (Either the block or the slant formation is permissible.)

1700 N. Park Avenue
Philadelphia, Pa.
April 29, 19—

The Typewriter Exchange
1100 Chestnut Street
Philadelphia, Pa.

5900 Warrington Avenue
West Philadelphia, Pa.
May 10, 19—

Mr. Herbert Russell
Box 508
Collegetown, R. I.

(b) Either a comma or a colon may be used after the salutation of a friendly letter; a colon is used after the salutation of a formal letter. The first word of the salutation and the name are capitalized. An intervening word is not.

My dear Miss Marks,
Dear Edward :
Dear Sir :

(c) A comma may be used but is frequently omitted after the complimentary close. The first word of the complimentary close is capitalized.

Sincerely yours,
Very truly yours,

INDEX

- A, an*, correct usage, 506
 Abbott, Laurence F., quoted, 100, 101
 Abbreviations, correct usage of, 327, 526,
 527
 in letters, 327, 527
 of titles, 527
 period after, 519
 Acceptance, letters of, 333, 344, 345, 356
 Accusative, adjunct, 487, 491
 adverbial, 488, 490
 in apposition with other object, 488
 indirect object, 487
 object of verb, 487
 of nouns, 487, 488
 of pronouns, 505
 subject of infinitive, 488
 with preposition, 487
 Acknowledgment, letters of, 350, 357
 Active voice of verbs, 273, 492, 493
Adam Bede (Eliot), 270, 271, 288, 289
 Adams, F. P., quoted, 69
 Addison, quoted, 93, 94
 Address of letter, 326, 327
 Adjectival modifiers, 505-510
 Adjectives, articles, 505, 506
 comparison, 508, 509
 correct usage, 154, 503-510, 511
 descriptive, 505, 507
 ending in *ly*, 510
 exercise in listing, 300
 in form like adverbs, 511
 non-restrictive, 507
 possessive, 505
 predicate, 491, 492
 restrictive, 505, 506
 used as complements, 509
 verbals as, 502, 503
 Adjunct accusative, 487
 Adjustment, letters of, 351-357
 Adverbial accusative, 488, 490
 Adverbial connectives, 512
 Adverbial modifiers, 510-512
 Adverbial question, 490
 Adverbs, conjunctive, 514
 connectives, 512
 correct usage, 510-512
 formation of, 510
 given force by punctuation, 511, 512
 in form like adjectives, 511
 nouns used as, 490
 of degree, 512
 of time, 512
 verbals as, 502, 503
 Advertisements, 47, 200-203, 347, 371, 409,
 410
 Affirmative side in debate, 205, 208, 209-
 211, 214, 215, 220, 221, 223, 224
 Agreement, grammatical,
 of pronoun with antecedent, 125, 126,
 503, 504
 of verb with subject, 125, 493, 494
Alibis (*Cosmopolitan*), 415, 416
 Alliteration, 455
 Allusions, indirect, 389, 390
 Alumni news in school publications, 432
American History (Hart), quoted, 364, 365
 Analogy, argument by, 204
 Analysis, of short stories, 262
 of sentences, 127
 (See *Reviews*.)
 Anapest, 446
 Anapestic foot, 446, 447, 449
And, correct usage, 120, 512
 Anecdote, 73, 74, 243-247
Annabel Lee (Poe), 462
Anthology of Prose and Verse, quoted, 283,
 285, 286
 Anticlimax, defined, 480
 Antithesis, defined, 481
 Antonyms, 154, 155
 Apology, notes of, 330
 Apostrophe, defined, 479
 Apostrophes, use of, 129, 485, 488, 528, 529
 Application, letters of, 346, 347, 356
 Appositives, comma with, 522
 Arguments, briefs for, 200, 208-211, 213,
 215, 218, 222
 by analogy, 204
 citing authorities in, 204, 222
 concrete words in, 151, 153
 debates, 218-233
 distinguished from exposition, 199
 everyday use of, 197, 203, 204
 in narration, 234
 oral exercises, 205, 207, 213, 214, 215,
 216, 217, 218, 222
 outlines for, 23, 24, 208-211
 paragraphs in, 89
 points in, 23
 proof, 207, 215, 216

- Arguments,
 proposition in, 208
 purpose of, 197, 200
 question, 205-207, 208, 219, 220, 221
 rebuttal, 211, 214, 216, 218, 225
 refutation, 211, 216, 218
 resolution, 208
 statistics used in, 204
 topic or summary sentence, 84
 written exercises, 153, 202, 203, 207,
 208, 211, 218
- Arrangement in composition, 54, 55, 57,
 75, 86
- Art of Etching, The* (Lumsden) 97, 98
- Articles, 505, 506
- As, than*, correct usage, 509, 516
- Assonance, 456
- Atherton, Gertrude, quoted, 476
- Authorities cited in argument, 204, 222
- Auxiliary verbs, sequence of tense with, 496
- Awake* (Barber), 283
- Babson, Roger Ward, quoted, 190, 191
- Back versus Front* (Grant), 240-242
- Ballad, 461, 465
- Banks O' Doon, The* (Burns), 479
- Banquets, talks at, 318, 319
- Barbault, A. L., quoted, 477
- Barber, Katherine Alice, quoted, 283, 285,
 286, 446
- Baseball Magazine*, quoted, 187
- Bates, Katharine Lee, quoted, 479
- Bear*, correct usage, 485
- Because*, correct usage, 516
- Berryman, P., quoted, 178, 179
- Better Speech Club, 306, 317
- Bibliography, building a, 383, 384, 385
- Blackboard exercises, 32, 129, 131, 189,
 282, 329, 394, 400, 444
- Blackmore, Richard D., quoted, 33, 34,
 35, 36
- Blair, Emily Newell, quoted, 205, 206
- Blank verse, 460
- Block style in letters, 326, 329, 529, 530
- Blunt, quoted, 477
- Body of letters, 527
 of outline, 40, 174, 175
- Books, bibliography, 383, 384, 385
 Dewey's classification of, 384, 385
 exercises requiring use of, 47, 247, 258,
 259, 389
 reference, 60, 165, 196, 376
 reviews of, 436, 437
- Boy's Song, A* (Hogg), 447
- Bridge of Sighs, The* (Hood), 447, 457
- Brief of argument, 200, 208-211, 213, 215,
 218, 222
- Brief of magazine article, 399
- Browning, quoted, 287, 457
- Bryant, quoted, 463
- Bugle Song* (Tennyson), 455
- Burgess, Gelett, quoted, 69
- Burke, Edmund, quoted, 98
- Burns, Robert, quoted, 479
- Business letters, 327, 328, 334, 345-357
- But*, correct usage, 512
- Byron, Lord, quoted, 457, 458, 480
- Can*, correct usage, 498
- Can Fish Hear?* (Berryman), 178, 179
- Cannon, Wilma Denis, quoted, 474
- Capitals, rules for use of, 129, 482-484, 519
- Capture of a Trout, The* (Blackmore), 33-36
- Card catalogue, use of, 158, 159, 221, 222,
 383, 384, 392, 393
- Cardinal Newman's Conception of a Gentle-
 man* (Newman), 170, 171
- Cartoons, 202, 437, 438
- Case, of nouns, 486-489
 mistakes in case of pronouns, 127, 128
 uses of accusative, 487, 488, 505
 uses of genitive, 488, 489, 505
 uses of nominative, 486, 487
- Causal coördinate conjunctions, 513
- Character sketches, 261, 265
- Character study, 246, 255-262
- Characterization, 238, 239, 240, 241, 242,
 247, 249, 250-255, 266, 389
- Chimes, The* (Dickens), 152
- Choice of words, 68, 70, 71, 74, 75, 154, 269
- Choose*, conjugation of, 499-502
- Christmas Carol, A* (Dickens), 291
- Class coöperation, 259, 260, 411
- Class criticism, 19, 21, 26, 31, 32, 51, 52,
 53, 57, 67, 68, 153, 176, 179, 194, 205,
 221, 260, 261, 269, 276, 279, 282, 290,
 299, 319, 321, 329, 335, 344, 356, 364,
 366, 399, 411, 433
- Class club, 308-318
- Class debates, 221, 222-225, 317, 318
- Class discussions, 16, 19, 36, 62, 239, 240,
 258, 341, 399, 410
- Class exercises, 11, 16, 21, 36, 43, 81, 86,
 99, 104, 153, 176, 179, 182, 188, 189,
 196, 205, 214, 216, 260, 269, 282, 290,
 298, 299, 300, 364, 366, 367, 368, 375,
 385, 387, 388, 389, 390, 394, 395, 398,
 399, 400, 411, 431, 436, 438
- Class letters, 337-339, 340, 341, 344, 345,
 356, 357
- Class meetings, 308-318
- Class programs, suggested, 401-405
- Class reading, 394, 395
- Clauses, conditional, 498
 dependent, 109, 111 (See *Subordinate*.)
 descriptive adjectival, 508
 independent, 109, 112, 114, 129, 498
 (See *Main* and *Principal*.)

- Clauses,
 main, 75, 111, 120, 144, 147
 modifiers, 505, 507, 508
 noun, 128, 489
 principal, 109 (See *Independent* and *Main*.)
 punctuation, 521
 restrictive adjectival, 506, 507
 subordinate, 75, 109, 111, 117, 120, 144, 147 (See *Dependent*.)
- Clearness in composition,
 brevity for, 52
 by arrangement, 54
 by means of coherence, 53
 by using transitional devices, 55-57
 defined, 44
 exercise, 52, 74
 parallel construction producing, 141, 142
 through unity, 44
- Clearness in sentences, 130, 132-138, 524
- Climax, defined, 480
- Climax in plot, 246, 251, 262
- Closed punctuation in letters, 327, 329, 529, 530
- Coherence in composition,
 by use of connectives, 512
 defined, 53
 in paragraph, 50, 53, 54
 secured by logical arrangement, 54, 55, 57, 75, 86
 transitional expressions for, 53, 54, 57
- Collective nouns, 125, 486
- Colliteration, 455
- Colloquialisms, 71, 156, 157, 254
- Colon, uses of, 327, 523
- Coming of Arthur, The* (Tennyson), 454, 455
- Comma, uses of, 110, 130, 131, 327, 506-508, 521-523
- Committees, working by, 308-318, 401
- Comparative degree, 508
- Comparison of adjectives, 508, 509
- Comparisons in composition,
 definition by, 184
 in argument, 204
 in description, 274
 in exposition, 191, 192, 195
 paragraph development by, 92, 93, 96, 98, 99
 value of, 68, 69, 71, 74
- Complaint, letters of, 350, 357
- Complete sentence, 108
- Complex sentences, 115, 116, 117
- Complimentary close of letter, 323, 328, 329, 530 (See *Oral* and *Written*.)
- Compound nouns, possessive case of, 488
- Compound sentences, 114, 115, 116, 117, 129
- Compound subjects, 493, 494
- Compound-complex sentences, 115, 117
- Compounds, 483, 485, 486, 488
- Conciliation with America* (Burke), 98
- Conclusion of outline, 40, 41, 174, 175
- Conditional clause, 498
- Condolence, letters of, 330
- Congratulation, letters of, 330
- Conjugation of *choose*, 499-502
- Conjunctions, causal coordinate, 513
 coördinating, 120, 140, 512-514
 correct usage of, 109, 120, 134, 512-517
 correlative, 513
 subordinating, 115, 141, 514, 516, 517
- Conjunctive adverbs, 514
- Connective adverbs, 512
- Constitutional Convention (1786-1787), The*, (Hart), 358-361
- Construction, parallel, 130, 133, 141, 142, 144, 145, 147
 sentence, 104, 109
 squinting, 134
- Consult a Lawyer* (Stoddard), 101
- Contractions, uses of, 129, 528, 529
- Contracts, letters of, 348
- Contrast in composition,
 in exposition, 192-195
 in narration, 250, 259
 paragraph development by, 93-96, 98, 99
- Conversation, colloquialisms in, 254
 enunciation, 301-305
 exercise, 295, 296, 298, 299, 306
 in narration, 80, 253, 254, 259, 262
 social usage of, 293-299
 vocabulary, 300, 301
- Coördinating conjunctions, 120, 140, 512-514
- Copulative verbs, 490, 491, 492
- Correct pronunciation, 226, 227, 295, 300-306
- Correct spelling, 165-169
- Correct usage,
a, an, 506
 abbreviations, 327, 526, 527
 adjectives, 154, 503-510, 511
 adverbs, 510-512
and, 120, 512
as, than, 509, 516
bear, 485
because, 516
but, 512
can, 498
 capitals, 129, 482-484, 519
 comma, 110, 130, 131, 327, 506, 507, 508, 521-523
 conjunctions, 109, 120, 134, 512-517
different, 509
etc., 527
farther, farthest, 509

- Correct usage,
foot, 485
for, 513
further, furthest, 509
 genitives, 488, 489
get, 155
if, 516
lie, lay, 492
like, 516
may, can, 498
mile, 485
none, 504
nor, 12
 nouns, 482-490
only, 133, 517
or, 512
ought, 498
 prepositions, 517-519
 pronouns, 126, 127, 128, 134, 503-505
raise, rise, 492
set, sit, 492
shall, will, 496, 497
 symbol, &, 526
that, 517
them, 504
then, 504
 verbs, 121, 123, 125, 490-503
what, 505
when, 517
which, 505, 517
who, 517
whose, 517
- Correctness, in composition, 44, 57, 58, 60, 61,
 in sentences, 118-132, 482-530
- Correlative conjunctions, 513
- Correlatives, 512
- Cosmopolitan, The*, quoted, 415, 416
- Counting Dogs (Philadelphia Public Ledger)*,
 414, 415
- Countries, comma to set off names of, 523
- Couplet, 458, 459, 460, 466
- Courtin', The (Lowell)*, 457
- Criticism, Class, 19, 21, 26, 31, 32, 51, 52,
 53, 57, 67, 68, 153, 176, 179, 194, 205,
 221, 260, 261, 269, 276, 279, 282, 290,
 299, 319, 321, 329, 335, 344, 356, 364,
 366, 399, 411, 433
- Dactyl, 447
- Dactylic foot, 447, 448
- Daffodils (Wordsworth)*, 478, 479
- Dangling participles, 118, 119
- Dashes, uses of, 523, 524
- Dates, comma to set off, 523
- Davidson, John, quoted, 452
- Debates, affirmative side in, 205, 208, 209-
 211, 214, 220, 221, 223, 224
 brief, 208-211, 222
- class debating club, 317, 318
 exercises, 214, 215, 221, 222-225
 form, 226-228
 issues, 221
 judging, 228, 229
 keeping time, 228
 negative side in, 205, 208, 209-211, 214,
 220, 221, 223, 224, 225
 preparation for, 218-223
 questions for, 205, 207, 208, 219-220
- Definitions, by comparison, 184
 by example, 184
 in exposition, 183-185, 186
 of nouns, 186
 of words, 155, 159, 160, 183-186, 189
- Deity, capitals for names of, 484
- Demonstration in exposition, 181-183
- Demonstrative adjective pronouns, 126,
 504-505
- Demonstrative pronouns, 115, 504
- Dependent clause, 109, 111 (See *Subordi-
 nate.*)
- Derivation of words, 162, 163, 485
- Description, comparisons in, 274
 concrete words in, 152-154, 271
 descriptive images, 280-291
 emphasis in, 272
 in exposition, 176, 177, 178
 in narration, 234, 249, 253, 261
 in verse, 292
 metaphors in, 274
 narration in, 280
 of persons in interviews, 430, 431
 paragraphs in, 89, 279
 purposes of, 172, 178, 273
 similes in, 274
 unity of impression in, 277-280
 written exercises, 91, 279, 288, 290
- Descriptive adjectival clauses, 508
- Descriptive adjectival phrases, 507, 508
- Descriptive adjectives, 505, 507
- Descriptive images, of motion, 280-282
 of sound, 283-285
 of taste and smell, 290, 291
 of touch and feeling, 285-287
 of vision, 287-290
- Details in composition, choice of, 36, 246
 developing, 41
 emphasis on, 40
 in building paragraphs, 90, 94, 96, 104, 105
 in narration, 66, 246
 interest by use of, 33, 74
 unrelated, 44
 value of concrete, 68
- Dewey classification of books, 384, 385
- Dialogue (See *Conversation.*)
- Dickens, Charles, quoted, 152, 291
- Dictation exercises, 129, 131, 282, 329, 356,
 357

- Dictionary, using the, 58, 59, 60, 154, 157, 158, 159, 166, 187, 300, 387, 388, 529
- Different*, correct usage, 509
- Dimeter, 452
- Direct address, 487, 522
- Direct discourse in narration, 247
- Direct object of transitive verb, 490
- Direct quotations, 519, 521
- Directions, giving, 180-183
- Dirge* (Shelley), quoted, 449-450
- Discussions, class, 16, 19, 36, 60, 67, 239, 240, 258, 341, 399, 410
- Distributive pronouns, 503, 504
- Don Juan* (Byron), 457, 458, 480
- Don Marquis, quoted, 468
- Double genitive, 489
- Dramatization, 182, 189, 259, 260
- Dun letter, 352, 353, 357
- Dunlap, O. E., quoted, 188
- Duties of officers and committees, 312-314
- Editing manuscripts, 440-442
- Editorials, 372, 373, 406, 407, 414-419
- Eldorado* (Poe), 462
- Eliot, George, quoted, 270, 271, 288, 289
- Emerson, quoted, 294
- Emphasis, by position, 66, 75
- emphatic form of verbs, 496, 497
- force secured through, 64-68
- in description, 272
- in sentences, 84, 143-149
- in writing, 40
- paragraph, 50, 87
- revision for, 68
- Emporia Gazette*, quoted, 416, 417, 421-424
- Encyclopedias, using, 384, 386
- English coordinated with other subjects, 26, 57, 86, 172, 176, 189, 221, 361-365, 366, 367, 399, 401-405, 437, 438
- Enumerative method of transition, 56
- Enunciation, 301-305
- Essay, description in, 292
- Essay on Man* (Pope), 460
- Essentials of Economics* (Fairchild), quoted, 184, 185
- Etc.*, correct usage of, 527
- Example, definition by, 184
- Exclamation points, 520
- Exclamatory sentence, punctuation of, 520
- Explanation (See *Exposition*.)
- Exposition, avoiding technical terms in, 185-189
- based upon reading, 195, 196
- comparison in, 191, 192, 194, 195
- contrast in, 192-195
- definitions in, 183-185, 186
- demonstration in, 181-183
- description in, 176, 177, 178
- distinguished from argument, 199
- everyday use of, 172-174
- giving directions, 180, 181, 182, 183
- in narration, 234
- investigations and reports, 178, 179, 180
- methods of developing, 190-194
- oral exercises, 172, 176, 179, 180, 182, 183, 188, 189, 194, 195, 196
- paragraphs in, 89
- plan of, 174-176, 196
- purpose of, 171, 172, 178, 196
- specific instance in, 190, 191, 194
- title of, 20
- topic or summary sentence, 84
- written exercises, 91, 173, 174, 176, 179, 180, 187, 188, 195, 196
- Expressions, to be avoided, 345, 346, 421, 424
- transitional, 55, 56
- Fair Play*, 428-430
- Fairchild, Fred Rogers, quoted, 184, 185
- Farrar, John Chapman, quoted, 446, 447
- Farther, farthest*, 509
- Favor, letters asking, 332
- Figures of speech, 69, 71, 476-481
- Fishbaugh, Russell Hay, quoted, 289, 290
- Fog* (Sandburg), 470, 476
- Follow-up letters, 356
- Fool*, correct usage of, 485
- Foot, anapestic, 446, 447, 449
- dactylic, 447, 449
- iambic, 445, 446, 449
- spondee, 449
- trochaic, 447, 449
- pyrrhic, 449
- For*, correct usage of, 513
- Forcefulness in composition, 44, 64-70
- Forester's Observation on Christmas Trees*, A (Besley), 197-199
- Form, in letters, 326-329
- of manuscript, 438-440
- of outline, 24, 25, 174, 175
- of sentences, 144
- Formal letters, 328
- Franklin, quoted, 151
- Free Speech* (White), 416, 417
- "Free verse," 469-471
- Friendly letters, 323-326, 328-333, 337-339
- Further, furthest*, correct usage of, 509
- Future perfect tense, 494, 495, 496
- Future tense, 494, 495, 496, 497
- Gareth and Lynette* (Tennyson), 453, 454
- Garner, James W., quoted, 82-84
- Genitive (Possessive), apostrophe to indicate, 129, 488, 528
- correct usage, 488, 489
- double, 489

- Genitive (Possessive) case, 488, 489, 505
Get, correct usage, 155
 Gibran, Kahill, quoted, 470, 471
Gleam, The, quoted, 377-379
Good Boys, Bad Boys, Worse Boys (The Outlook), 395-398
Government in the United States (Garner), 82-84
 Grammar, 114-128, 482-519
 Grant, Marian, quoted, 240-242
 Group exercises,
 arguments, 214, 216, 222-225
 blackboard work, 32, 129, 131, 189, 282, 329, 400, 444
 class criticism, 19, 21, 26, 31, 32, 51, 52, 53, 57, 67, 68, 153, 176, 179, 194, 205, 221, 260, 261, 269, 276, 279, 282, 290, 299, 319, 321, 329, 335, 344, 356, 364, 366, 399, 411, 433
 class debates, 221, 222-225, 317, 318
 class discussions, 16, 36, 60, 67, 239, 240, 341, 399, 410
 class magazine, 407-410, 437, 438
 class newspaper, 408, 409, 410
 committees, 441
 conversational game, 299
 coöperation between classmates, 60
 dramatization, 182, 189, 259, 260
 editing manuscript, 441
 exchanging papers, 52, 57, 176, 179, 344, 345, 356, 357, 433
 letter writing, 329, 335-337, 340, 341, 356, 357
 questions and answers, 394
 reports, 372, 373
 school publications, 433, 434
 story telling, 269
 symposium, 32, 36, 298
 word study, 189
- Hall, Henschel S., quoted, 185, 283
 Harbord, General James G., quoted, 102, 103
Harper's Magazine, quoted, 205, 206
 Hart, Albert Bushnell, quoted, 364, 365
 Heading of letter, 326, 327, 530
 Henry, Patrick, 69, 480
 Heptameter, 452
 Heroic-couplet, 460
 Herrstrom, John T., quoted, 471, 472
 Hexameter, 452
 Hogg, James, quoted, 447
 Homonyms, 169
 Hood, Thomas, quoted, 447, 457
House and the Road, The (Peabody), 377
 Humor column, 434, 435, 436
 Hyperbole, defined, 478
 Hyphens, uses of, 529
- Iambic foot, 445
 Iambus, 445
Idea of a University, The (Newman), 170, 171
If, correct usage, 516
 Illustrations in composition, 68, 74
In Memoriam (Tennyson), 463
In the Beginning (Cannon), 474
 Incident in a story, 246, 251, 262
 Indefinite pronoun, 126, 503, 504
 Indention of paragraph, 80
 Independent clause, 109, 111, 112, 114, 115, 498 (See *Principal and Main clause*.)
 Indirect discourse in narration, 247
 Indirect object, case of, 487
 Infinitive, form of verb, 495
 noun as subject of, 488
 present, 496
 perfect, 496
 sequence of tense with, 496
 phrase, 115
 Inflection, 492
 Informal notes, 344, 345
Innocents Abroad (Twain), quoted, 254, 255
 Inquiry, letters of, 352, 356, 357
Insect Movies (Tolhurst), 191, 192
 Inside address of letters, 326, 327, 530
 Intensive pronouns, 505
 Interest, defined, 44
 development by use of details, 36, 37, 74
 of subject matter, 72, 73, 74
 Interjections, case of, 487
 punctuation of, 520
 Interrogation point, 520
 Interviews for publications, 428-432
 Intransitive verbs, 490, 491, 492
 Introduction, of outline, 40, 174, 175
 paragraph of, 40, 41
 Investigation (See *Report*.)
 Invitations, 342-345
 Irony, 479
 Irregular verbs, 213, 214, 499-502
 Irving, Washington, quoted, 45, 46, 90, 91
 Issues in debate, 221
 Italian sonnet, 465-467
 Italics, uses of, 524, 525
- Julius Caesar* (Shakespeare), 480
- Keats, quoted, 291
 Kurzmack, Dorothy, quoted, 288
- Laboratory, English, 366
Lancelot and Elaine (Tennyson), 453, 454
 Lane, F. C., quoted, 187
 Lead in news story, 410, 411, 412
 Lectures, taking notes of, 390-393, 399, 400
Legend of Sleepy Hollow, The, outline of, 265, 266

- Letter writing, abbreviations in, 327, 527**
 acceptances, 333, 344, 345, 356
 acknowledgment, 350, 357
 address of letter, 326, 327
 adjustments, 351-357
 apology, 330
 application, 346, 347, 356
 asking favor, 332
 block style, 326, 329, 529, 530
 body of letter, 527
 business letters, 327, 328, 334, 345, 357
 class letters, 337-339, 340, 341, 344, 345, 356, 357
 closed punctuation, 327, 329, 529, 530
 complaints, 350, 357
 complimentary close, 323, 328, 329, 530
 condolence, 330
 congratulation, 330
 contracts, 348
 dun, 352, 353, 357
 exercises, 329, 335-337, 340, 341, 344, 345, 356, 357, 433, 434
 follow-up letters, 356
 form in letters, 326-330
 formal letters, 328
 friendly letters, 323, 333, 337-339
 greeting, 334
 heading, 326, 327, 530
 inquiry, 352, 356, 357
 inside address, 325, 326, 327, 530
 invitations, 342-345
 models, 325, 331, 332, 333, 334, 335, 337-339, 342, 343, 346-355
 oblique style, 326, 327, 329, 529, 530
 open punctuation, 327, 530
 orders, 349
 punctuation, 326, 327, 329, 529, 530
 regrets, 330, 343, 344, 345, 356
 resignation, 357
 salutation of, 323, 328, 329, 482, 527, 530
 social notes, 342-345
 special letters, 330-337
 thanks, letters of, 331, 332, 333
Letts, Winifred M., quoted, 477, 478
Lie, lay, correct usage, 492
Lights of the Camp (Fishbaugh), 289, 290
Like, correct usage, 516
 Limerick, 436, 461, 464, 465, 469
 Linking words and phrases, 57, 87
 Linking verbs, 490, 491, 492
 Liska, John, quoted, 212, 213
 Lists, suggested, of short stories, 263, 264
 personal list of topics, 173
 Longfellow, Henry Wadsworth, quoted, 460, 461
 Loose sentences, 146, 147
Lotos-Eaters, The (Tennyson), 456, 464
 Lowell, quoted, 307, 457
 Lumsden, E. S., quoted, 97, 98
 Magazines, exercises requiring use of, 16, 47, 57, 86, 199, 202, 247, 357, 372, 373, 380, 385, 399, 400, 411, 436
 for reference, 196, 384-386
 study of, 16, 100, 202, 371, 372, 434, 436
Maidenhood (Longfellow), 460, 461
 Main clause, 75, 111, 120, 144, 147 (See *Independent clause and Principal clause.*)
 Manuscript, editing, 440-442
 form of, 438-440
 Markham, Edwin, quoted, 463
 Martin, Abe, quoted, 476
Mary White (White), 421-424
 Masefield, John, quoted, 450, 451, 481
May, can, correct usage, 498
Meeting at Night (Browning), 287
 Meetings, 308-318
 Metaphors, 274, 476, 477
 Meter (See *Rhythms and Rimes.*)
 Metonymy, defined, 478
Mile, correct usage, 485
 Mixed metaphors, 477
 Modifiers, adjectival, 505-510
 adverbial, 510-512
 clause, 505, 506
 phrase, 505, 506
 single word, 505, 506
 Moffett, Cleveland, quoted, 187, 188
 Monologue (See *Conversation.*)
 Monometer, 451
 Mood, subjunctive, 498
 Morley, Christopher, quoted, 468, 481
Moron Turns, The (Rounds), 473, 474
Mr. Gordon (Twain), 254, 255
Murderous Fly, The (The Outlook), 81
Must, correct usage, 498
My Heritage (Barber), 285, 286
My Very Last Experience as a Collector, 14, 15
My Visit to South America (Harbord), 102, 103
 Names, capitalized, 482, 483
 of states, comma to set off, 523
 plurals of, 486
 Narration, anecdote, 73, 243-247
 argument, 234
 characters, 250-262
 climax, 246, 251
 concrete words in, 152
 contrast in, 250, 259
 conversation in, 80, 253, 254, 259, 262
 defined, 234
 description in, 234, 249, 253, 261
 details in, 66, 246
 direct discourse in, 247
 elements of story, 238, 239
 human interest story, 73, 413
 incident in story, 246, 251

- Narration,
 indirect discourse in, 247
 narrative poem, 379, 380
 oral exercises, 239, 240, 242, 243, 247
 outline, 245, 246, 265, 266
 paragraphs in, 89
 plots, 239, 240, 243, 246, 247, 251, 261, 262, 264-269
 point of view, 250-255
 setting of a story, 238, 240, 247-250, 262, 265
 situations, 260-262
 topic sentence in, 85
 using exposition in, 234
 written exercises, 19, 121, 247, 259, 411, 413, 424
- Negative side in debate, 205, 208, 209-211, 214, 220, 221, 223-225
- "Never Again" list, 60
- New International Dictionary, The* (Webster), quoted, 59, 443
- Newman, John Henry, quoted, 170, 171
- News stories, human interest story, 73, 413
 interviews, 428-432
 lead in, 410-412
 oral exercises, 47
 organization, of, 410-412
 reports, 38, 85, 424-428
 written exercises, 411, 413, 424
- News reporter, qualification of, 410, 411
- Newspapers, editorials, 372, 373, 406, 407, 414-419
 exercises requiring use of, 47, 86, 89, 199, 247, 372, 411, 436
 school, 269
 special departments of, 424-438
 study of, 85, 371, 372, 434, 436
- New Year in "Deadly Parallel," The*, 193
- New York Herald Tribune, The*, quoted, 412
- New York Times, The*, quoted, 96, 413
- Nickerson, Paul S., quoted, 377-379
- Nominative absolute, 487
- Nominative case, 486, 487
- None*, correct usage, 504
- Non-restrictive adjectives, 507
- Nor*, correct usage, 512
- Notebooks, keeping, 16, 26, 60, 158, 221, 222, 384, 392
- Notes, card catalogue for, 392
 social, 342-345
 taking, 22, 26, 31, 205, 203, 390-400
- Nouns, as object of preposition, 487
 as object of verb, 487
 as predicate nominative, 487
 case of, 486-488
 clause used as, 128, 489
 collective, 125, 486
 compound, 488
 correct usage of, 482-490
 definition of, 186
 formation of plurals, 484-486
 functioning as other parts of speech, 490
 phrase used as, 489
 proper, 482, 484
 spelled like the verb, 301
 substitutes for, 489, 490
 verbals as, 502, 503
- Number, agreement in, 125, 126
 of collective nouns, 486
 of indefinite pronouns, 503, 504
 of nouns, 484-486
 of verbs, 493, 494
- Numbers, writing, 525, 526
- Numerals, plurals of, 485
- O Captain! My Captain!* (Whitman), 477
- Object, direct, 487
 indirect, 487
 of preposition, noun as, 487
 of verb, noun as, 487
- Objective case (See *Accusative*.)
- Oblique style in letters, 326, 327, 329, 529, 530
- Octave, 464, 466
- Onomatopoeia, defined, 481
- Old Dutch Tea-Parties* (Irving), 45, 46
- Only*, correct usage, 133, 517
- Open punctuation in letters, 327, 329, 529, 530
- Or*, correct usage, 512
- Oral Composition, arguments, 205, 207, 213, 214, 216
 conversation, 295, 299
 directions, 180, 181, 182, 183
 explanations, 172, 176, 179, 180, 188, 189, 194, 195, 196
 in speeches, 308, 320
 outlines, 176, 223-225
 planning, 22-25
 recitations, 366 (See *Oral exercises*.)
 reports, 205
 stories, 239, 240, 243, 247, 261, 269
 subjects for, 19
 talks to class, 26, 31, 36, 43, 47, 73, 85, 172, 176, 179, 183, 182, 183, 188, 189, 194, 205, 213, 214, 216, 239, 240, 243, 247, 261, 269, 299, 300, 301, 308
 topic sentence as guide in, 84
- Oral expressions, 293-322
- Order of business for meetings, 314, 315
- Orders, letters of, 349
- Originality, 70, 71
- Ought*, correct usage, 498
- Outline, body of, 40, 41, 174, 175
 conclusion, 40, 41, 174, 175
 exercises, 26, 32, 81, 218, 247, 266, 394, 398, 399
 for oral composition, 31, 32, 176

- Outline,
 for written composition, 31, 40, 176
 in development of composition, 22-25,
 26, 40, 41, 60
 in exposition, 174, 175, 196
 in making reports, 400, 401
 in narration, 245-247, 265, 266
 in taking notes, 392
 introduction, 40, 174, 175, 209, 223
 models of, 24, 40, 41, 174, 175, 209-211,
 223-225, 245, 265, 266, 393
 of an argument, 23, 24, 208-211, 218,
 223-225
 revision of, 398
 sentence, 175, 176
 topical, 26, 366, 367
- Outlook, The*, quoted, 81, 94, 95, 100, 101,
 101, 102, 103, 104, 105, 106, 188,
 395-398
- Outwitted* (Markham), 463
- Pack Call, The* (Seelmire), 472
- Paddling Song* (Slater), 472, 473
- Paragraphs, arrangement, 75
 as lead in news story, 410
 coherence in, 50, 53, 54
 contrast in development of, 93-96, 98,
 99
 descriptive, 89, 276
 development, 90-105, 192, 195
 division, 80, 88, 89
 emphasis in, 50, 87
 end of, 66, 67
 in argument, 89
 in exposition, 89
 in narration, 89
 indentation, 80
 introduction of, 40, 41
 oral exercises, 85
 planning, 26-32, 40, 41, 52, 57
 punctuation in, 131, 132, 528
 purposes of, 80-82
 summary, 67, 89, 363, 366, 375, 399
 transition between, 53, 89, 104, 105
 transitional, 55, 56, 87
 topic, 67, 89
 topic sentence in, 54, 55, 82-87, 100, 102,
 104
 unity in, 49-51, 74
 written exercises, 31, 51, 52, 53, 57, 70,
 81, 87, 91, 90-106, 122, 123, 131, 132,
 153, 276, 284, 290, 375, 399
- Parallel construction, 130, 133, 141, 142,
 144, 145, 147
- Parenthesis, marks of, 130, 524
- Parenthood* (Farrar), 446, 447
- Parliamentary law and procedure, 308-
 318
- Participial phrase, 115, 117, 119, 120
- Participles, dangling, 118, 119
 mistaken for verbs, 110
 past participles, 493, 495, 497
 spelling, 166
- Passing of Arthur, The* (Tennyson), 454,
 455
- Passive voice of verbs, 273, 492, 493
- Pathfinder, The*, quoted, 169
- Patterns, in poems, 465-469
 in stanzas, 458-465
- Past participle, 493, 495, 497
- Past-perfect tense, 494, 495, 496
- Past tense, 121, 494, 495, 496, 497, 498
- Peabody, Josephine Preston, quoted, 377
- Pentameter, 452
- Perfect infinitive, 496
- Period, uses of, 110, 327, 519
- Periodic sentence, 78, 146, 147
- Person of verbs, 493, 494
- Personal pronouns, 505
- Personification, 477, 478, 483
- Pete of the Steel Mills* (Hall), 185, 283
- Philadelphia Public Ledger*, quoted, 414,
 415
- Philosophy of Style, The* (Spencer), quoted,
 76
- Phrases, concrete, 153
 descriptive adjectival, 507, 508
 in description, 276, 286
 infinitive, 115
 linking, 57, 87
 modifiers, 505, 506
 participial, 115, 117, 119, 120
 punctuation of, 522
 restrictive adjectival, 505, 506, 507
 used as nouns, 489
- Phrasing, similar, 144, 145
- Pipefuls* (Morley), 481
- Pippa Passes* (Browning), 457
- Plan in composition (See *Outline*.)
- Plot of story, 239, 240, 243, 246, 247, 251,
 261, 262, 264-269
- Plurals, rules for forming, 166, 484-486,
 493, 528, 529
- Poe, Edgar Allan, quoted, 462
- Poem, narrative, 379, 380
 patterns in, 465-469
 (See *Poetry*.)
- Poet at the Breakfast Table, The*, 296-298
- Poetry, ballad, 461, 465
 blank verse, 460
 devices used in, 455, 456
 exercises, 47, 383, 456, 464, 465
 lyric, 380
 memorizing, 380-383
 modern tendencies in, 469, 470
 narrative, 379, 380
 reading, 380, 381
- Point of view, 250-255, 278, 279

- Pope, Alexander, quoted, 459, 460
 Positive degree, 508
 Posselt, Erich, quoted, 105, 106
 Possessive adjectives, 505
 Possessive case (See *Genitive*.)
 Possessives, apostrophes for, 528
 rules for forming, 166
 Predicate adjective, 491, 492
 Predicate nominative, 487, 491, 492
 Prepositions, accusative with, 487
 correct usage, 517-519
 Prentiss, Major A. M., quoted, 103
 Present-perfect tense, 494, 495, 496
 Present tense, 121, 494, 495, 496, 497, 498
 Primary tenses, 495
 Principal clause, 109, 112, 114 (See *Independent clause* and *Main clause*.)
 Principal parts of verbs, 494-495
Production of Wealth (Fairchild), 184, 185
Profitable Amateur Market Garden, A, 175
 Programs, class, 401-405
 Pronouns, accusative case of, 505
 agreement of demonstrative adjective, 504
 agreement with antecedent, 125, 126, 503
 as noun substitutes, 489
 correct usage, 126, 127, 128, 134, 503-505
 demonstrative, 115, 504
 demonstrative adjective, 126, 504, 505
 distributive, 503, 504
 indefinite, 126, 503, 504
 intensive, 505
 in noun clause, 128
 mistakes in case of, 127, 128
 number of, 503, 504
 personal, 505
 possessive adjective, 505
 reflexive, 505
 relative, 115, 514
 Pronunciation, correct, 226, 227, 295, 300-306
 Proof in argument, 207, 215, 216
 Proof-reading, 441, 443, 444
 Proper nouns, 482, 484
 Proposition in argument, 208
 Proverb, 72
 Punctuation, apostrophes, 528, 529
 colons, 327, 523
 comma, 110, 130, 131, 327, 506, 507, 508, 521-523
 dashes, 523
 exclamation points, 520
 exercises, 117, 129
 hyphens, 529
 italics, 524, 525
 of adverbs, 511, 512
 of letters, 327, 530
 of numbers, 525, 526
 of sums of money, 525, 526
 parenthesis, marks of, 130, 524
 period, 110, 327, 519
 question marks, 129, 520
 quotation marks, 527, 528
 semicolon, 109, 110, 129, 512, 520, 521
 within the sentence, 128, 135
 Pupils' themes, 14, 15, 17, 26-28, 29-31, 37, 38, 39, 40, 48, 49, 51, 54, 55, 64, 65, 76, 77, 78, 79, 93, 107, 108, 132, 133, 240-242, 244, 251, 252, 253, 254, 272, 275, 276, 277, 278, 280, 281, 284, 288, 339, 340, 444
 Pyrrhic, defined, 449
 Quatrain, 436, 458, 461, 466
 Question in argument, 205-207, 208, 219, 220, 221
 Question marks, 129, 520
 Questions and answers, 361-364, 367, 368
 Quotation marks, 527, 528
 Quotations, 381, 387, 388, 389
 Quotations, direct, 519, 521
Rain, 277, 278
Raise, rise, correct usage, 492
 Reading, 195, 196, 262-264, 358-405
Real Peace of Versailles, The (Sarolea), 104, 105
 Rebuttal in argument, 211, 214, 216, 218, 225
 Recitation, and study, 361, 362
 topical, 362-370
 Recommendation, letters of, 348
 Reference books, bibliography, 196, 376, 383, 384, 385
 encyclopedias as, 384, 386
 exercises requiring use of, 385, 387, 388, 390
 for word study, 165
 using, 195, 196, 222, 383, 384, 386, 387, 400
 Reference, library for, 384, 385, 390
 Reflexive pronouns, 505
 Refutation in argument, 211, 216, 218
 Regrets, notes of, 330, 343, 344, 345, 356
 Relative pronouns, 115, 505, 514
 Repetition, as transitional device, 56
 paragraph development by, 92, 93, 94
 unnecessary, 272
 Report, and Investigation, 178-180, 182, 205
 and Reading, 358-405, 428-431
 Reports, news, 38, 424-432
 of interviews, 428-432
 oral, 400, 401
 oral exercises, 32, 205, 258, 259, 372, 373, 387, 388, 390
 statistics in, 32
 suggested list for, 262-264
 written exercises, 395, 399, 427

- Resignation, letter of, 357
 Resolution in argument, 208
 Restrictive adjectival clause, 505-507
 Restrictive adjectival phrase, 505-507
 Restrictive adjectives, 505, 506
 Revision of manuscripts, 440, 441
 Revision of written work, 50, 60, 68, 249, 260
 exercises, 21, 31, 49, 51, 61, 176, 179, 247, 269, 276, 398, 444
 Rewriting compositions, 31, 47, 49, 60, 68, 78, 187, 188, 247, 274, 275, 411, 444
 Rhetorical question, defined, 480
 Rhetorical sentences, 146, 147
 Rhythms,
 and Rimes, 379, 380, 445-475
 variations of, 449-451
 Rime,
 and Rhythms, 445-475
 defined, 456
 feminine, 457
 internal, 458
 masculine, 457
 patterns, 458
 quatrain, 436, 458, 461, 466
 scheme of sestet, 466
 terminal, 458
 triple, 457
 Rime-royal, 459, 469
Rip Van Winkle (Irving), 91
 Rondeau, 459, 467, 468, 469
 Rondel, 459, 467
 Rounds, Emma, quoted, 473, 474
 Rules of grammar, 482-530
 Rules of parliamentary law and procedure, 308-318
 Saber, Sara, quoted, 476
Said a Blade of Grass (Gibran), 470, 471
 Salutation of letters, 323, 328, 329, 482, 527, 530
 Sandburg, Carl, quoted, 470, 476
 Sarolea, Charles, quoted, 104, 105
Saturday Evening Post, The, quoted, 96, 97
 Scansion, 448, 449
 Scansion marks, 448
 School publications, alumni news, 432
 art, 437, 438
 athletics, 426-428
 contributions by English classes, 269, 407
 correspondence, 432, 433
 departments, 407, 408
 editing, 440
 editorials, 414-419
 exchange, 432, 433
 honors and awards, articles on, 428
 human interest stories in, 413
 humor column, 434-436
 literary department, 437
 news story, 410-412
 preparation of manuscript, 438-440
 problems, 406, 407
 proof-reading, 440-443
 relation to community, 432
 reviews, 436, 437
 social news, 424, 425
 staff, 408, 409
 special departments, 424-431
 verse, 435
Sea Fever (Masefield), 481
 Secondary tenses, 495
 Seelmire, Geraldine, quoted, 472
 Self criticism, 60, 61
 Semicolon, uses of, 109, 110, 129, 512, 520, 521
 Sentences, analysis of, 127
 arrangement, 75
 clearness in, 132, 138
 comma or run-on, 110
 complete, 108
 complex, 115, 116, 117
 compound, 114, 115, 116, 117, 129
 compound-complex, 115, 117
 connecting words in, 56, 57
 construction, 104, 109
 correctness in, 118-132
 defined, 109
 division, 107
 emphasis in, 84, 143-149
 exercises, 70, 76, 115-117, 119, 120, 121, 126, 127, 128, 131, 135-138, 142, 143, 145, 147-149, 153, 155, 159, 160, 300, 301, 418
 form, 144
 fragments, 110
 grammatical classification, 114, 115
 grammatical subject of, 134, 175
 ideas in, 139, 140, 141
 in conversation, 254
 in paragraph, 86
 lead in news story, 410, 411
 loose, 146, 147
 of comparison, 509
 outlines, 25, 175, 176
 parallel construction in, 141, 142
 periodic, 78, 146, 147
 position in, 145
 punctuation, 110, 128, 131, 519-529
 recognizing, 107, 108
 rhetorical type of, 146, 147
 rule of proportion, 143
 simple, 114, 115, 116, 117
 structure, 76
 topic or summary, 54, 55, 67, 82-87, 100, 102, 104
 transitional, 83
 unity in, 134, 138-143
 Sequence of tenses, 495, 496

- Sestet, 462, 466
Set, sit, correct usage, 492
 Setting of story, 238, 240, 247-250, 262, 265
 Shakespeare, quoted, 467, 480
 Shakespearean sonnet, 465, 467
Shall, will, correct usage, 496, 497
 Shelley, Percy Bysshe, quoted, 449, 450, 461, 476, 479
 Short stories, analysis of, 262
 exercises, 259
 list of, 263, 264
Should, correct usage, 498
Silas Marner (Eliot), quoted, 248
 Silent reading, 373-375
 Similes, defined, 476
 in description, 274
 Simple sentences, 114, 115, 116, 117
 Singular number, plural same as, 485
 Situation, 260-262
 Slang, avoidance of, 71, 156, 157, 306
 punctuation of, when quoted, 528
 Slant formation (See *Oblique*.)
 Slater, Eleanor Chapin, quoted, 472, 473
 Social notes, 342-345
 Socialized recitations,
 class arguments, 214, 216, 222-225
 class committees, 308-318, 401
 class contests, 112, 129, 131, 169
 class criticism, 19, 21, 26, 31, 32, 51, 52, 53, 57, 67, 68, 153, 176, 179, 194, 205, 221, 260, 269, 276, 279, 282, 290, 299, 319, 321, 329, 335, 344, 356, 364, 366, 399, 411, 433
 class club, 308-318
 class debates, 221, 222-225, 317, 318
 class dictations, 129, 131, 282, 329, 356, 357
 class discussions, 16, 19, 36, 60, 67, 239, 240, 258, 341, 399, 410
 class dramatization, 182, 189, 259, 260
 class games, 299, 300, 394
 class magazine, 407-410, 437, 438
 class meeting, 308-318
 class newspaper, 408, 410
 class programs, 401-405
 class reports, 390
 class speeches, 308
 class symposium, 32, 36, 298
 mock class banquet, 319
 questions and answers, 182, 188, 189
Song (Watson), 447
 Sonnet, Italian, 465, 467
 Shakespearean, 465, 467
Spanish Main, The, 471, 472
 Special letters, 330-337
 Specific instance, in exposition, 190, 194
 paragraph development by, 96, 97, 104, 105
- Speech, club for better, 306, 317
 correct usage in, 60, 293
 enunciation, 301-305
 exercises, 306, 308
 figures of, 476-481
 improvement, 305, 307
 technique of, 300-305
 vocabulary, 300, 301
 Speeches (See *Oral Composition*.)
 at banquets, 318, 319
 occasions for, 308, 318, 319, 320
 outline for, 32
 quotations in, 381
 speaker and audience, 307, 308
 statistics in, 307
 taking notes of, 400
 topics for, 319
 Spelling, 165-169
 "Spelling demons," 169
 Spencer, Herbert, quoted, 76
 Spenserian stanza, 464
Spire of Oxford, The (Letts), 477, 478
 Spondee, defined, 449
Stage Coach, The (Irving), 90, 91
 Stanza, patterns in, 458-465
 Statistics, in argument, 204
 in reports, 32
 in speeches, 307
 use of *Reader's Guide* for, 32
 Stevenson, Robert Louis, quoted, 10, 11, 459
 Stoddard, William L., quoted, 101
 Story, title, 19-21
 Story-telling (See *Narration*.)
Strauss Centennial, The (Posselt), 105, 106
Strength, quoted, 187, 188
 Structure, sentence, 50, 76, 77
 Style, monotony of, 76, 77
 Subject, bibliography, 385
 compound, 493, 494
 distinguished from title, 20
 grammatical, 134, 175, 486, 488, 493, 494, 505
 in composition, 13, 14, 15, 19
 notebooks for lists, 16
 of editorials, 418, 419
 reference work, 383, 390
 Subject-matter, interest of, 74
 limitation of, 17
 Subjunctive mood, 498
 Subordinate clause, 75, 109, 111, 117, 120, 144, 147 (See *Dependent clause*.)
 Subordinating conjunctions, 115, 141, 514, 516, 517
 Subordinating words, 111, 514, 516
 Summary, in taking notes, 392
 Summary of grammar, 482-530
 Summary paragraph, 67, 89, 363, 366, 375, 399

- Summary sentence, 67, 82, 83, 84, 87, 100, 102, 104
- Sums of money, writing, 525, 526
- Superlative, degree, 508
- Suspense in plot, 246, 247
- Syllables, division of, 529
- Symposium, 32, 36, 298
- Symbols, plural of, 485, 529
- ‡, 526
- Synonyms, 153-156
- Talks to class, 26, 31, 36, 43, 47, 179, 182, 188, 189, 194, 205, 213, 214, 216, 239, 240, 243, 247, 261, 269, 299, 300, 301, 308
- "Taylor System," 321
- Technical terms, avoiding, 185-187
- explaining, 188, 189, 368
- Telling a story, 244 (See *Narration*.)
- Tennyson, Alfred Lord, quoted, 453, 454, 455, 456, 463, 464
- Tenses, correct usage, 121
- in description, 273
- of verbs, 121, 273, 494, 495, 496, 497, 498
- sequence of, 495, 496
- Tercet, 460
- Terza rima, 460
- Tetrameter, 452
- Thanks, letters of, 331, 332, 333
- That*, correct usage, 517
- Them*, correct usage, 504
- Theme, Pupils', 14, 15, 17, 26-28, 29-31, 37, 38, 39, 40, 48, 49, 51, 54, 55, 64, 65, 76, 77, 78, 79, 93, 107, 108, 132, 133, 240-242, 244, 251, 252, 253, 254, 272, 275, 276, 277, 278, 280, 281, 284, 288, 339, 340, 444
- Then*, correct usage, 504
- Those Good Old Times* (Abbott), 100, 101
- Title, 20, 21, 47
- Titles, abbreviation of, 527
- capitals in, 482, 483
- To Life* (Barbauld), 477
- To a Mouse* (Burns), 479
- To a Waterfowl* (Bryant), 463
- Tolhurst, quoted, 191, 192
- Topic, development, 32, 36, 41
- division, 80
- for speeches, 319
- in informational composition, 67
- in outline, 24, 25, 31
- limiting the, 16-19, 74
- paragraph, 67, 89
- preparing lessons on, 366, 368
- sentence, 54, 55, 82-86, 87, 100, 102, 104
- Topical outlines, 26, 366, 367
- Topical recitations, 26, 362-365, 366, 369, 370, 399
- Topics, personal list of, 173
- suggested, 32, 42, 70, 82, 92, 99, 100, 173, 174, 179, 180, 182, 183, 195, 214, 215, 230-233, 243, 250, 258, 259, 260-262, 266-268, 279, 280, 282, 284, 285, 286, 290, 299, 321, 322, 329, 330, 335, 337, 356, 357, 370, 401-405, 419, 424, 433, 434
- Transitional, expressions, 55, 56
- paragraph, 56, 57, 87
- sentences, 83
- words, 53, 56, 57, 87
- Transition, between paragraphs, 53, 89, 104, 105
- enumerative method of, 56
- for clearness, 55-57
- for coherence, 53, 54, 57
- Transitive verbs, 490, 492
- Trees Where Soldiers Trained* (Prentiss), 103
- Trimeter, 452
- Triole, 459, 467, 468, 469
- Triole, The* (Don Marquis), 468
- Triplet, 460
- Triumph of Life, The* (Shelley), 461
- Trochaic foot, 447
- Trochee, 447
- True Story of a Man "Not Interested in Radio," The*, 200-202
- Turning Point in My Life, The* (*The Outlook*), 94, 95
- Twain, Mark, quoted, 254, 255
- Twilight*, 277
- Two at a Fireside* (Markham), 463
- Two Thanksgiving Day Gentlemen*, 235-238
- Unity, clearness through, 44
- in paragraph, 49-51, 74
- in sentences, 134, 138-143
- of impression in description, 277-280
- Upon Westminster Bridge* (Wordsworth), 466
- Verbal forms as other parts of speech, 502, 503
- Verbals, as adjectives, 502, 503
- as adverbs, 502, 503
- as nouns, 502, 503
- "Verbal Horrors," 70, 420, 421
- Verbs, active, 273, 492, 493
- agreement with subject, 125, 394, 493
- auxiliary, 496
- changes in, to show time, 494, 495
- conjugation, 499-502
- continuous form of, 497, 498
- copulative, 490, 491, 492
- correct usage, 121, 123, 125, 490-503
- emphatic form of, 496, 497
- exercises, 124, 282, 286

Verbs,

- expressing ability, 498
- expressing desire and request, 498
- expressing obligation, 498
- expressing possibility or uncertainty, 498
- in description, 273
- infinitive form of, 495
- intransitive, 490, 491, 492
- irregular, 123, 499-502
- linking, 490, 491, 492
- number of, 493, 494
- passive voice of, 492, 493
- person of, 493, 494
- principal parts, 494, 495
- spelled like the noun, 301
- subjunctive mood of, 498
- synonyms for, 153
- tenses, 121, 273, 494, 495, 496, 497, 498
- transitive, 490, 492
- voice, 492, 493

Verse, blank, 460

- descriptive, 292
- exercises, 436, 453, 475
- "free verse," 469, 470
- high-school, 435, 471-475

Verses, 451-453

- Vocabulary, 75, 156, 158, 228, 295, 300, 301, 368 (See *Word study*.)

Voice of verbs, 492, 493

Watson, William, quoted, 447

- Weakness of the Confederation* (1781-1788) (Hart), 364, 365

West Wind, The (Masfield), 450, 451*What*, correct usage, 505

Wheelock, John Hall, quoted, 478

When, correct usage, 517*When Shakespeare Laughed* (Morley), 468*Which*, correct usage, 505, 517

White, William Allen, quoted, 416, 417, 421-424

Whitman, Walt, quoted, 477

Who, correct usage, 517*Whole Wide World, The* (Barber), 446*Whose*, correct usage, 517

Witwer, H.C., quoted, 479

Word study, antonyms, 154, 155

- choice of words, 68, 70, 71, 74, 75, 154, 269
- colloquialisms, 71, 156, 157, 254
- concrete words, 75, 150-154
- connecting words, 56, 57
- definitions, 155, 159, 160, 183-186, 189

derivation, 162-165, 485

- exercises, 71, 153-156, 157, 158, 159-162, 168, 169, 286

general, 75

homonyms, 169

key words, 394, 395

"motion" words, 280

new words, 158

plurals of compound words, 485, 486

pronunciation, 226, 227, 295, 300-306

provincial words, 71

reference books for, 165

slang, 71, 156, 157, 306, 528

spelling, 165-169

subordinating words, 111, 514-516

superfluous words, 272

syllable division of, 529

synonyms, 153-156

transitional words, 53, 56, 57, 87

technical words, 186

using dictionary in, 58, 59, 154, 157, 158, 159, 166, 187, 300, 387, 388, 529

vocabulary, 71, 156, 158, 228, 295, 300, 301, 368

Wordsworth, quoted, 478, 479, 466

Written composition, arguments, 153, 202, 203, 207, 208, 211, 218

briefs, 200, 213, 218, 222

character sketches, 261

conversation in, 254

descriptions, 91, 279, 288, 290

editorials, 419

exposition, 91, 173, 174, 176, 179, 180, 187, 188, 195, 196

form of manuscript, 438-440

letters, 329, 335-337, 340, 341, 344, 345, 356, 357, 433, 434

narration, 91, 121, 247, 259, 411, 413, 424

news stories, 411, 413, 424

outlines, 26, 32, 81, 218, 247, 266, 394, 398, 399

paragraphs, 31, 51, 53, 57, 70, 81, 87, 91, 99-106, 122, 123, 131, 132, 153, 276, 284, 290, 375, 399

reports, 395, 399, 427

revision, 21, 31, 49, 51, 61, 176, 179, 247, 269, 276, 398, 444

rewriting, 47, 49, 60, 68, 78, 187, 188, 247, 274, 275, 368, 411, 444

subjects for, 19

topic sentence as guide in, 84

use of details in development, 33, 36

Your Present Job (Babson), 190, 191

